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ABSTRACT

Artist-teachers, administrators, and other educators will find the elementary and secondary guidelines useful in formulating the objectives and methods of teaching the performing arts. The underlying assumption is that providing children with opportunities to observe, listen, and react to exciting performances leads to educational experiences, both affective and cognitive, which are of inestimable value. Three major parts emphasize the necessity for cooperation among educators, artists, administrators, and parents. Part one explains the principles, objectives, and philosophy of the programs and, further, offers some effects and evaluation of the theatre arts programs. Outstanding examples of selected programs are described in Part II. Although the emphasis is on music programs, other topics dealt with are drama, dance, pantomime, poetry, and puppetry. In Part III, practical suggestions are provided for implementing and using performing arts programs in the school. Information is given on how to design and build programs and on the role of school personnel and the school itself. Appendices include chapter supplements, sources, and selected bibliographies. (SJM)

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# GUIDE TO PERFORMING ARTS PROGRAMS
# IN ELEMENTARY AND SECONDARY SCHOOLS

Nina P. Collier

with Sherman Van Solkema and Richard P. Kapp

Contributions by

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Donald E. Michel

William Watson

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The University of New Mexico, Albuquerque, New Mexico

in cooperation with the Youth Concerts of New Mexico, Inc.
Alcalde, New Mexico

May 31, 1970, with revisions to include more recent activities as of the 1971-72 school season.

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Office of Education
Bureau of Research

The opinions, philosophy and
recommendations in this Guide are not
necessarily those of the U.S. Office
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# preface

In these times, every Arts and Education Department in an institution of higher learning has a stake in the performing arts education movement. The University of New Mexico has understood the importance of this phase for many years. In the early sixties, collaboration with The Youth Concerts of New Mexico through our association with its founder the chairman, Mrs. Nina P. Collier, resulted in many important experiments which included the participation of our music, voice and dance faculty members and advanced students in performing for schools throughout the state. The University of New Mexico Symphony Orchestra and Chamber Orchestra also took part. Workshops by professional artists were held under Youth Concerts' sponsorship for university arts students as demonstrations of teaching techniques.

In the 1966-67 season the Music Department conducted a cooperative research project with the Youth Concerts organization entitled "METHODS AND EFFECTS OF LIVE MUSIC PERFORMANCES FOR DISADVANTAGED CHILDREN." We were fortunate in securing the help of Dr. Donald E. Michel, School of Music, Florida State University, Tallahassee, who was on leave and had joined the University of New Mexico faculty as visiting Professor. He directed the study and Mrs. Collier served as administrator and consultant. Their report of findings, "Summary of Preliminary Research," issued on August 19, 1967, opened the way for the University's sponsorship of the present Guide, since it became increasingly apparent that the artist-teacher, the administrator, and the educator were in urgent need of guidelines to formulate both the objectives and the methods of performing arts teaching.

In the meantime, Mrs. Collier assisted in the "Pilot Conference for Research Training" at the Roberson Center for the Arts and Sciences in August, 1967, in Binghamton, New York. Mrs. Collier presented the proposal for a Guide to Miss Kathryn Bloom, then Director of the Arts and Humanities Program, Bureau of Research, U.S. Office of Education in Washington. The University of New Mexico readily agreed to sponsor the proposal, and it became my responsibility to work with Mrs. Collier and Mr. Kapp, the Conference Director at Roberson, in writing the proposal and in supervising the project which was finally financed by the Regional Office of the Bureau of Research in December, 1968.

My collaboration with the authors, Mrs. Nina P. Collier, Dr. Sherman Van Solkema, Richard P. Kapp and the contributors who have made up the team has been both rewarding and stimulating. What has made this undertaking so fruitful has been the participants' shared beliefs in a future course for the performing arts movement, as well as the collective breadth of their past experience in this field. As the originator of the project and the Chief Investigator, Mrs. Collier has brought to this task the unique experience and resources of a life-long and pioneering involvement at all levels of performing arts programs. Dr. Van Solkema, Chairman of the Music Department of Brooklyn College, has provided not only the skills of an accomplished writer and editor, but also the insights of a performing musician and musicologist. The abilities of Richard Kapp, as both an administrator and participant in a wide variety of programs, have proved valuable at many stages of the present project: from its conception and research to the organization and actual writing. William Watson, Musical Director of the New York Chapter of Young Audiences, has contributed an essay on building music programs for children, based on his own work which is surely among the most creative in the field. Dr. Michel, an expert researcher, has reviewed the material relating to evaluation techniques.

Dr. Judith Aronson, former associate director of the Metropolitan Educational Center in the Arts, St. Louis, now Director of Project Development of Webster College, St. Louis, Missouri, revised the evaluation material, bringing to it her first hand experience.

It may be useful to describe briefly the method of research. Mrs. Collier began in 1950 to compile records of projects with which she was concerned, as well as relevant publications and contacts with other individuals and organizations active in this field. These files served as the starting point for the current work. Further information has been gathered by personal interviews with program directors and expanded correspondence. There has been a continuing attempt to compile all available resources: ranging from government reports on federal, state and local projects; to the work of private institutions and foundations; to the accounts of actual performers.

We gratefully acknowledge the interest, both official and personal, shown by Dr. Harold Arberg, Director of the Arts and Humanities Program, Bureau of Research, Department of Health, Education and Welfare in Washington. We are particularly indebted to Mr. Harold Haswell, HEW's Regional Director of Research, who has kept pace with our problems and given us advice and encouragement in our task.

May 31, 1970

Jack S. Stephenson
Project Director
Professor of Music Education
Department of Music
University of New Mexico

(Dr. Stephenson is presently Chairman of Education, Conservatory of Music, University of Missouri - Kansas City.)

## ACKNOWLEDGMENTS

To my colleagues, Jack Stephenson, Sherman Van Solkema, Richard Kapp, Donald Michel, Judith Aronson and William Watson, I owe a debt which cannot be expressed in mere words, since this book could not have been written without their contributions, representing much personal sacrifice and the sum of their insight, experience and extraordinary abilities as educators, artists, administrators and humanists.

This Guide is the result of the generosity and thoughtful help of hundreds of people, many of whom have taken a great deal of trouble and contributed hours of their valuable time to supply me with information and encouragement.

However, I would like to single out certain leaders, all of whom have had a lifelong preoccupation with the tenets of the Guide. They have shaped developments in the field of performing arts teaching through their unusual gifts, combining imagination and knowledge. My mother, Carolyn A. Perera, until her death in 1967, inspired me and stood at my side during the years of experimentation. With her, Rosalie J Leventritt grasped the possibilities of the new arts teaching movement and both women, with their concern for young people, artists and audiences, dedicated many years of their lives to leadership of the Young Audiences organization. Claus Adam, the cellist and teacher, played the most important role among musicians in developing the format of artist-audience interaction. Samuel R. Rosenbaum, until recently Trustee of the Recording Industries Music Performance Trust Funds, in 1952 recognized the potential of the Baltimore project and in subsequent years lent monumental assistance and guidance to the burgeoning program. His wife, Edna Phillips, musician and leader, joined the movement in 1953 as Chairman and Musical Director of the Philadelphia Chapter of Young Audiences, and with her energy and wide knowledge spearheaded this vital development. Kathryn Bloom, the first Director of the arts and Humanities Program of the Bureau of Research, U. S. Office of Education, and presently Director of the J.D.R. 3rd Fund, Arts in Education Program, had for many years understood the significance of the performing arts movement and its potential. She actively lent her support and encouragement to the project, aware of the need for such a book and its timeliness. A new friend who has contributed to the present publication is Winifred Ward, noted authority on the creative drama and children's theatre movement, professor emeritus of the Drama Department, Northwestern University. Miss Ward gave me valuable information and devoted much time and thought to making the Guide as accurate as possible. Among the many distinguished performing directors, Dr. Arthur Custer, former Director of the Metropolitan Educational Center in the Arts in St. Louis, presently Director, Arts in Education Project of the Rhode Island State Council on the Arts, must be included. From the beginning of our research, his enthusiasm and understanding have been an inspiration.

I am deeply grateful to Martha Dalrymple for her help in the revision of the report and her contribution of her expertise in unifying the material for this book. I am also indebted to those who aided me in the task of typing and laborious research needed to bring the Guide to final publication.

The Guide reflects my own philosophy and opinions and those of my collaborators. It does not necessarily express the views or opinions of the U.S. Department of Health, Education and Welfare nor those of the University of New Mexico.

Even though many people have helped me, the present Guide as a Research Report prepared for the U.S. Department of Health, Education and Welfare, has been my responsibility and any faults or errors, of commission or omission, are mine alone.

While the Guide was accepted by its sponsors in June of 1970, I have since that time added and rearranged some of the material to include the most important developments in performing arts education of the 1970-71 and 1971-72 school seasons together with an account of some of the new trends and legislation.

Nina P. Collier, Chief Investigator
January 1972 Consultant, Dept. of Music, UNM

(Mrs. Collier is the founder of Youth Concerts of New Mexico, Inc. and now its honorary chairman. She founded the Young Musicians Series, precursor to Young Audiences, Inc. and produced the TV and classroom films "Music for Young People".)

(Dr. Sherman Van Solkema, Jr., Chairman of the Music Department of Brooklyn College during the writing of the report has now become its Vice-President.)

(Richard P. Kapp, former nationalist music director of Young Audiences and Director of the two Roberson Center Pilot Summer Conferences in 1967-8 assisted Mrs. Collier in formulating the project proposal is now a member of the staff of the Ford Foundation.)

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# PART I

# PART ONE

## CHAPTER 1

## INTRODUCTION: THE SCOPE OF THE GUIDE

This book is about performances for children by professional artists who are masters of their craft. Its basic idea is simple and is built on the conviction that providing children with opportunities to observe, listen, and react to exciting performers in informal circumstances leads to educational experiences of inestimable value.

The past decade has brought about a rapid proliferation of such programs. Changing educational philosophies and theories have affected elementary and secondary school curricula. Federal legislation of the mid-sixties gave shape to much of this thinking in the arts and made it possible to translate thoughts into concrete opportunities for expansion in heretofore neglected areas of experience. At the same time there have been rapid changes in the art forms themselves, as well as in the artist's conception of his role as performer.

By a corollary to what must be one of Parkinson's laws, the growth of the field of educational performance has brought with it a corresponding, if not actually disproportionate growth in the organizational activities surrounding such performances. Thus, innumerable hours and a great many dollars are spent making the arrangements for drama, dance, musical, and other school performances by professional artists. National organizations have been born or expanded; colleges have developed far-reaching programs; concert managers have entered the schools. And most of all, the schools themselves have cooperated in establishing and administering comprehensive programs designed to secure a regularized connection with the performing arts.

The period of euphoria brought on by the legislation of the mid-sixties has worn off in many places. Withdrawal of much public support has brought us into a period of consolidation. Program growth and innovation are giving way to reappraisal and selectivity. The twin tasks of examining importance and increasing effectiveness require careful consideration of the artist's role, his training and preparation. But they also demand detailed explanation of how such programs can be paid for and how they should be administered. Therefore, the book also offers procedures for funding and management. Particular emphasis is placed upon the nature and necessity of cooperation among educators, artists, administrators, managers, and parents.

Part One explains what performing programs and their underlying educational goals are, and why they work. It is addressed both to those parents, educators, and administrators who are not yet acquainted with this special use of arts teaching; and to those who are, but who have been troubled by the lack of philosophy and adequate planning.

Part Two represents a survey of the important programs and the growth of these projects in U. S. schools.

Part Three contains the practical imformation on how to do it -- for the artist; for school personnel, particularly the classroom teacher and the arts specialists; and for administrators, parents and community leaders who being convinced of exciting educational potential, will want to have at hand all available information on sources of support.

It should be emphasized that this work is in no way a survey of performing arts programs throughout the country, though many outstanding examples of programs have been selected to illustrate the educational philosophy and methodology we advocate. Necessarily, therefore, many excellent programs are not referred to here. Much of our direct experience has been with the art of music, but it is for historical reasons as well that music plays a prominent role in this study. Drama, dance, pantomime, poetry, and puppetry are also treated in considerable detail in Part Two, due in part to the shared experience of collaborators and the generosity of many colleagues and friends. While the various performing arts are shown to have separate traditions and exponents, we consider the fundamental theses of this book to be applicable through any and all of the performing arts.

## CHAPTER 2

## PRINCIPLES, OBJECTIVES, AND EDUCATIONAL PHILOSOPHY OF PERFORMING ARTS PROGRAMS

Performing arts educational programs should have as their goal the esthetic education of all children. We have selected major principles for effective arts programs, keeping in mind the fact that these tenets apply to the ideal situation. Often we are faced with the necessity of making compromises, but these broad objectives should guide us:

1. The program of performing arts in the schools should be organized to involve all students, not just the talented or other special groups.

2. The format should be based on artist-child interaction rather than on mere exposure.

3. Professional artists or those whose artistic competence and skill as performer-teachers is of the highest caliber should take part.

4. Both the performance and the works presented should also be of highest standard of excellence.

5. All performing arts in every possible medium may be employed. Performances by a soloist or a group of artists can be equally effective.

6. Performances should be geared to meet the needs of varying age groups. The artists should

take into consideration the students' background, degree of former exposure and earlier training.

7. Performances should be presented in the schools as opposed to the concert hall or theater.

8. Programs should be integrated into the school curriculum, accompanied by active reinforcement and participation by the school staff.

9. Performing arts programs should be regularly presented throughout the year, preferably in a sequential context, especially at elementary level when the esthetic experiences have such a crucial influence on the child's development.

These guiding principles represent the skeleton for the structuring of our program. The philosophy which we advocate can best be summed up by a statement made by Richard Kapp, collaborator in preparing the GUIDE and one of the foremost directors of performing arts programs in the United States.

> "The purpose of performing arts educational programs should not be mere "exposure" because there is normally insufficient consistency to such exposure to justify an assumption that they produce any appreciable positive effects upon the children. The programs must do more than "expose". They must successfully open up to the children an entire world of perceptual experiences, establish a pattern of responsiveness to such experiences, and, capitalizing upon that pattern once established, use it to teach the children something about the pattern of extracting meaning from an experience". [1]

But what exactly do we mean by the "esthetic education" of all children, which we assert is the objective of performing arts educational programs? For many people it will mean, simply, "taking a course in art, or playing in the school orchestra." Something less specific is often expressed as "learning to appreciate the finer things of life." For the American man-in-the-street, the latter phrase will probably carry with it at least two connotations: one of character-- of something beyond rough necessity; and the other having to do faintly with class -- it is for people who have time for that.

What we are talking about when we speak of the esthetic education of all children is an experience or a number of experiences that change children's values. Within our system of compulsory education we stress cognitive learning, the compilation of information in the child's mind which, it is hoped, will allow him to function in a democratic society. But whether we admit it or not, even the information learned by the child is controlled by us, and to that extent, by including one thing and excluding another, we are forming his values. Unfortunately, when we stress the facts the child must learn we overlook our obligation to train him to use his own faculties to arrive at values that are meaningful for him and necessary for the society as a whole.

It is in this crucially important learning area that esthetic education plays its role. The true esthetic education develops the child's ability to perceive and to differentiate one experience or one stimulus from another. Esthetic education changes the way in which the child perceives his environment and allows him, indeed encourages and makes it possible for him, to derive more from it. Esthetic education, then, leads to a deepening of perceptive sensitivities, aids the child in seeking out meaning in his experiences and ultimately cultivates within him a sense of his own value and capabilities. As such, it is a central need not only of every child but of a healthy society and all its members.

Outstanding educators and psychologists have written voluminously in seeking to define the ingredientes of an artistic experience for the pupil. Harry W. Broudy, Professor of the Philosophy of Education at the University of Illinois, for example, pinpoints four aspects of a work of art which arouse response: its sensory differences, its formal properties, its technical features and its expressiveness.[2] It is safe to say that the cognitive aspects of esthetic experience are much over-stressed by arts educators in general as they are under-stressed by the average audience or observer. Educators must be constantly alive to the importance of the affective response to the arts. Probably no one has been more impressive in discussing this area of esthetic education than the philosopher Suzanne K. Langer. She finds the crucial factor in arts educations to be that the arts give form to inward experience and the essential element is the education of feeling and emotion. Broudy, too, sets aside the cognitive to reflect on the tendency toward the inhibition of feeling in modern man -- in a rather long passage that deserves to be set out at lenght:

> Pedagogically, the problem is whether or not sensitivity to expressiveness can be cultivated. That it exists in most human beings is attested to by the universal tendency of children to perceive things as something else. The whole strategy of the fairy tale would backfire if this were not the case. So strong is this tendency that much of the training during the earlier years is directed toward sharpening the difference between reality and fancy in the child's experience. Having 'disillusioned' him, we then have to reverse the process and restore his ability to see images as embodiments of feelings: a more mature and fruitful type of illusion.
>
> One of the stumbling blocks to aesthetic education is the relentless pressure on the child to be literal, factual, and scientifically terse. These are indubitable virtues in modern man, and probably he could not survive without them. But if they do not wholly destroy the aesthetic capacities, they do inhibit the receptivity to the figurative, the imaginative, in short, the aesthetic mode of experience; it becomes increasingly awkward to shift into the aesthetic mood. What was simple and natural for the five-year-old is embarrassing to the twelve-year-old.[3]

Esthetic experiences change a child's perception of his environment by virtue of the fact that feelings and fantasy life are brought vividly and dramatically into play. Educators must learn to capitalize on these experiences as important peaks in human growth because these events involve the child's feelings, in a different and delightful way, a way which encourages growth.

The value of the delightful experience for growth is emphasized by Abraham Maslow in the following manner. The healthy child, he says, reaches out with wonder and interest to the environment. In his reaching out, the child finds in the delightful experience either accidentally encountered or wisely provided, a means to step forward. If the child feels secure enough to dare, he can savor the delightful experience and perhaps go on to other richer, more complex experiences which in turn feed the self with feelings of capability, self-trust, self-worth and mastery. In order to choose experiences in a manner consonant with his own nature, however, the child must be allowed to apply the criteria of delight and boredom subjectively. If the choice must be made according to another's wishes, the child then is forced to surrender his own feelings; if the choice is free and the child healthy, then such choice is ordinarily a step towards growth. Furthermore, what delights the healthy child is generally the best for him in terms of health. The adults in the environment can aid the process by making the growth choice the more attractive.[4]

Educational psychologists and philosophers are not unanimous in explaining why esthetic education is important for every child, nor do they agree in recommending program objectives. But a curious fact emerges from the examination of the stated objectives of many existing programs: the more specific their formulation, the more they lend themselves to testing; while the more "interesting," "provocative," or "personal" they are, the less susceptible they are to evaluation.

It could be said that the closer we get to doing what we ought to be doing in esthetic education, the less susceptible our efforts will be to evaluation in any scientific sense. We come then to saying that, quite possibly, conviction rather than proof will remain essential. A number of thinkers have made contributions to a developing theory of esthetic education along such lines.

On the question of the child's central need for esthetic experience, new and provocative theories are now coming from psychologists, specialists in personality development, and cultural historians.

It is behavioral psychology that allows us to say that "it is generally accepted that sensory experiences precede and form the basis for the later abilities to comprehend and manipulate abstract symbols" [5] -- a conclusion of significance for arts programs in the schools. Yet such findings, though they have found their way to the popular press, have not captured the imagination of society as a whole. They have produced no clear mandate for universal arts education.

A rationale on quite another level is offered by Gustave Gilbert, who sees the very raison d'etre for the arts in "the cultural evolution of homo sapiens socialis." As he puts it, man evolved

> not only as a thinking animal who could solve problems, but as a social animal who could survive by social cooperation and cohesiveness and cultural tradition. The arts provided one of the principal media for culture and socialization. Neanderthal man already gives evidence of social ordering and esthetic discrimination, a phase which dates from before the cave paintings. (The meagre evidence has to do with the use of red ochre for decorative purposes.)[6]

Geneticist Theodosius Dobzhansky has stated a similar conclusion: The hypothesis that artistic activity enhances the fitness of human populations explains the otherwise unintelligible fact that art arose early in human evolution.[7]

Thus, in various ways, contemporary theory proclaims to society at large that far from being a luxury, something of relevance only to a leisure class, esthetic experience is a product of evolution found necessary for survival.

We state the objective of performing arts education, therefore, as not primarily to entertain children, or to supply information about the arts, or to assist in other learning, but together with these things to develop the child's sensibilities in the realm of feelings and emotions. All arts training relates to this education of the feelings and emotions, but professional-artist interaction programs provide the most potent media available to educators, because of their dramatic and personal communication. The child's involvement inevitably increases his ability to discover new realms in the sensory world, to make value judgments for himself, and to apply his increased sensitivity to other disciplines and skills. His growth, and its direction, may be expected to alter his self-image and his view of the world.

## FOOTNOTES FOR CHAPTER 2 : PRINCIPLES, OBJECTIVES, AND EDUCATIONAL PHILOSOPHY OF PERFORMING ARTS PROGRAMS

[1] Richard P. Kapp, Report of Pilot Conference, Roberson Center for the Arts and Sciences, Binghamton, New York, 1967.

[2] "The Case for Aesthetic Education", in Documentary Report of the Tanglewood Symposium, Music Educators National Conference, 1968, p. 11.

[3] "The case for Aesthetic Education", p. 11.

[4] Abraham Maslow, Toward a Psychology of Being, Princeton, New Jersey, D. Van Nostrand Co. Inc., 1962, pp. 55-6. See also Richard M. Jones, Fantasy and Feeling in Education, New York, New York University Press, 1968. Although Jones does not specifically discuss the role of performing arts in the curriculum, much of what he has to say about children and their feelings can be useful for those involved in esthetic education.

[5] Ruth Hartley, Lawrence Frank, and Robert Goldenson, "Understanding Children's Play", New York: Columbia University, 1956, p. 156.

[6] The phrase "homo sapiens socialis" is Gilbert's and is used in his book Personality Dynamics: A Biosocial Approach, New York (Harper and Row), 1970. We should like to thank Professor Gulbert for his kind permission to use the quoted material, which was given in an interview on July 22, 1969 in New Mexico.

[7] Theodosius Dobzhansky, Mankind Evolving, New Haven 1962, pp. 217-218.

# CHAPTER 3 EFFECTS AND EVALUATION OF PERFORMING ARTS PROGRAMS

It is not at all certain that the most important effects of performing arts programs, or of esthetic education in general, can be accurately or even convincingly measured. It would be ironic, in fact, if we were to attempt to prove such theses as this book is founded on with experimental research. Can we test the pleasure a human being derives from an artistic experience? Can we test the degree of curiosity that prompts a child to want to learn more? Can we test the degree of identification with an artist that encourages a child to emulate him?

Perhaps we cannot answer these specifically and with facts and figures. But these questions nevertheless are legitimate and important ones -- "What do we know about the effects of performing arts programs?" "What is the most successful way to evaluate them?"

## EFFECTS

We may suppose that a certain amount of predisposition colors any participant's observation of effects; yet it should be noted that during the last twenty years it has been largely the sense of doing something worthwhile, based mostly on informal observation, that has motivated artists, teachers, parents and other backers of performing arts programs in the schools. The effects these participants speak of may be summarized as follows:

1. Cognitive learning can be observed both in the area of specific information about the arts and in related areas.
    a. The child becomes familiar with the various elements of many art forms. He may discover in himself a particular competence in one or another field as a result of the interaction programs.
    b. Knowing one art strengthens perception in another art.
    c. Arts experiences also relate to learning in other disciplines: social sciences, language skills, mathematics, the sciences. Especially in acquiring language skills, the performing arts have been shown to accelerate the learning process (see Chapter 9)
2. Affective learning brings about changes in the child's attitudes and the growth of his personality.
    a. The child's self-image is affected. Performing arts training increases the child's awareness of himself, his capacities, his abilities to control his environment, his connection with other human beings, his place in the world.
    b. He becomes more aware of the world around him, more observant of nature, color, space, texture, movement in nature. The child's imagination is developed.

c. He may be encouraged to seek further training in a particular field, or he will be stimulated to continue study already in progress.

d. A child who comes from another culture may gain an understanding of the artistic expression of his forefathers. By comparing the culture of his heritage with other artistic expressions he may acquire a pride in himself and self-confidence. At the same time his peer group is likely to gain increased respect for the child from another culture.

e. The wish to emulate the artist can be a profound stimulus to the child. The child comes to realize that the skill and competence of the artist is acquired through rigorous self-control and training. The need for hard work to attain proficiency is a concept that may provide strong motivation for the child in seeking greater skill for himself and increased satisfaction.

f. As a result of the child's increased perceptual acuity and the high standards of the various arts, the child's ability to make independent value judgments will increase and may have some effect on the kind of TV program he will prefer, the type of recording and film he will seek, the books he will read. He may influence both his peers and the members of his family, and eventually his whole community.

g. The child grown to adulthood will seek the satisfactions that he has found bring him fulfillment, and in this way performing arts exposure will build the audiences of the future.

h. The span of attention increases as he becomes more deeply involved.

i. The child's outward behavior changes. He appears to be more considerate of his neighbors and of the artists.

j. He learns to express his appreciation and enthusiasm.

k. The child becomes an active participant rather than a passive one.

l. His ability to feel and to trust his own feelings is strengthened.

Some of these effects of performing arts programs are demonstrable, others are open to argument. They are listed here simply as informal observations and assertions that have served widely as a rationale for the performing arts movement thus far. Most of them have not been tested in any scientific sense, and some, of course, are more susceptible to proof than others.

## EVALUATION

Dr. Judith Aronson, former Coordinator of the Metropolitan Educational Center in the Arts, St. Louis, has provided us with a discussion of the goals and methods for evaluating performing arts programs many of which were employed in the MECA Project under her direction.

She points out that effects and evaluation are intimately related since to plan effects at all is implicitly to expect to measure them.

Evaluation in fact should begin with knowing what effects are expected and which can realistically be accomplished. Frequently, however, a statement of philosophy, or broad aims, is confused with a listing of effects. Often the problem is enlarged because such effects are written by individuals other than those responsible for the project and it is difficult to know what the original framers had in mind.

The route to clear thinking lies in making a distinction between broad aims and the specific goals and where the latter do not exist, the evaluator, or others responsible for the project, must crystallize and write them. Several differences between broad aims and specific goals are apparent. Broad aims tend to embrace a wide variety of behaviors and are based on assumptions not easily susceptible to measurement. Such statements employ verbs such as "stimulate," "strengthen," "explore" and "encourage," all of which express desirable conditions but do not contain within themselves the possibilities of reasonable definition. Broad aims, in short, are hopeful.

Specific goals are, or should be, amenable to measurement. They are, by definition, considerably less awesome than broad aims and deal in small increments in behavioral change. The extreme form of specific goals is to be found in the current vogue for writing of behavioral objectives for all curricula. Specific goals are characterised by such words as "provide," "participate," "learn," and "recognise." All are subject to some form of measurement.

Let us look at the broad aims of the Metropolitan Educational Center in the Arts (MECA, St. Louis)[1] contained in the original application for the project. They were written by the authors of the grant application, none of whom was involved in implementation of the program. These objectives are typical of statements of purpose written by promoters of many worth-while arts projects.

Metropolitan Educational Center in the Arts (St. Louis)

a. to explore, implement, and evaluate new and exemplary approaches to education in the arts.

b. to identify, motivate, and develop the creative abilities of children in the arts.

c. to stimulate awareness in non-performing children of the power of the arts to enrich life.

d. to assist cooperating schools to strengthen and extend their curricula in the arts.

e. to provide opportunities for teachers to make more effective use of the cultural resources available to their classes.

It takes little reflection to recognize that these aims are quite broad and that the only evaluation implicit in them is the provision of program. The problem of definition alone is enormous: What are creative abilities; how do we know when an opportunity has been provided? What is the state of being aware? And so on with nearly every term used in these aims.

Yet specific goals were needed for each individual aspect of the program. The greatest difficulty in writing these specific goals arises from fear of simplicity. Often what we wish to accomplish is in truth very straight-forward and its attendant measure is simple. The evaluator must learn that as long as the goal is an honest one and truly intended it should be included in the list of specific goals. Finally, in some direct manner the specific goals must relate back to the global aims.

One of the MECA projects was a major endeavor involving the provision to schools of a series of five concerts consisting of a string quartet, brass quintet, woodwind quintet, percussion ensemble and symphony orchestra. The series employed an articulated curriculum aimed at specific learnings about the instruments. Before the evaluative design and methods could be thought about it was necessary to clarify effects or specific goals expected from the project. Specific goals were written to answer this need. These were as follows:

a. Provision of five concerts
b. Familiarity with the families of instruments.
c. Knowledge of how music is put together through combination of its various elements
d. Concerts to be episodes of enjoyment for students.

It should be noted that the first goal is actually a brief description of the activity of the project. This serves to crystallize precisely what is to take place and gives a point of departure.

Specific goals should be subject to modification as the project unfolds and goals reveal themselves as unrealistic or non-achievable. An example of this occurred in the MECA Sequence Concert Series. In the first and second years of the project, it was thought that students should learn what constituted form and style in music. By the middle of the second year it was apparent that the goal was not being achieved in any substantial degree. The musicians had altogether too much to accomplish in the short time allotted them and these latter concepts were being given short shrift. Accordingly, this goal was dropped and more time and effort were devoted to teaching in the other areas selected for concentration. In short, the goals of the project were made more realistic in terms of what was actually being accomplished.

## Evaluation

The attempt to evaluate or measure arts programs became the vogue during the '60's with the massive influx of federal funds into education and the attendant demand for evaluation of projects. Workshops sprang up at universities, colleges, state departments and professional meetings; monographs and papers began to appear. Most evaluations were calculated to justify the expenditure of grant money and were made up of lists of quantities and numbers, patterned largely on evaluation techniques in the sciences.

Human feelings and emotions, however, cannot be measured this way. Their evaluation must be fluid and must be able to respond to the material used, to change and improve that which it seeks to evaluate.

In evaluation of feelings and emotions personal judgments, especially value judgments, are frankly sought. Data to be collected in making an effective evaluation include descriptions of objectives, settings, staff-members and performers involved, methods used in presentation, subject-matter and finally descriptions of results achieved. The evaluation should contain an appraisal of the quality and appropriateness of the performing arts presentation, supplying the personal judgment of the investigator. The overall goal is improvement of techniques and better methods of developing the students' sensitivities. The monograph by Robert F. Stake on Curriculum Evaluation supplies us with an apt analysis of the most useful evaluation approaches. [2]

## Internal versus External Evaluation

The question arises of whether the evaluator shall be internal or external to the project. The external evaluator has in theory the advantage of being objective and theoretically a specialist in research and evaluation methods. On the other hand, the external evaluator can never be as conversant nor as professional in the field being evaluated as is a member of the project staff, working day by day with the program. An external evaluator is seldom able to come to grips with the essential questions about performing arts which the staff is interested in.

Any disadvantage to the project of the internal evaluator's lack of experience in techniques of evaluation is compensated for by his sympathy and understanding of the project goals. Moreover, skills and techniques can be quickly absorbed but philosophy is based on a lifetime of experience and attitudes. The problem of objectivity is solved with a silent vow to total and painful honesty.

An alternative method is to seek the assistance of an experienced arts consultant who can help guide the project staff members in analyzing their own achievements and failures. By encouraging such a form of self-analysis an outside advisor may lead the staff to a true evaluation of results.

## Formal Evaluation Methods

There are no short cuts to good data collection. Much thought must be given to precisely what information is sought and how best to go about getting it.

Evaluation of a project has its beginnings in planning and implementation of the project. What do we want to happen (effects)? How do we make it happen (implementation)? How will we know it happened (evaluation)?

The importance of precise statement in writing specific goals has been discussed above. At the same time discussions with the artist can serve to highlight important aspects of the project. These discussions are essential since it is possible that staff and artist may have different goals in mind; they may view different aspects of the project as most important and they may have different ideas about what the students can absorb at their level of development. If this is so the reality of the event will differ considerably from its conception. The importance of these discussions cannot be over stressed. In one such meeting with musicians before a program, the leader of a percussion ensemble was able to draw on his own experience in learning about instruments to clarify a discussion of the presentation of certain difficult musical concepts. No amount of training in child development or educational psychology could have replaced the musician's accurate recall of his own development.

The evaluator must make decisions regarding what information is wanted and how that information shall be collected. No formulas can tell the evaluator what information he wants. Only thorough knowledge of the project and its aims and some clear thinking can aid him here. Some help is available, however, in deciding how he can go about collecting his information.[3] The devices generally found to be most valuable are observation, interview and questionnaire, but any method which is honest and appropriate to the project may be used.

## Observation

The actual event, the performance, should be observed and the event recorded in as minute detail as possible. Observation serves several purposes. It is a check that what has been planned and intended is actually happening; it gives information about unintended events and it serves as a cross-check in the event that one group or school yields findings in other evaluative forms which are deviant from the rest of the sample. If the observer is a professional in the art form--the ideal situation--his only instruction should be to record the event as minutely as possible. If the observer is not a professional in the art, it is better to provide him with a one page checklist for use in the observation. Care should be taken to provide at least one question which is open-ended and asks for comments. The freshness of the layman's view should never be underestimated and sometimes provides astounding insights.

## Interview

The interview is a valuable evaluative instrument depending on the skill of the interviewer. The principal who really objects to school time being used for concerts must not be deterred from saying so by the over-enthusiastic attitude of the interviewer. In this instance, "What did you think?" goes a much longer way toward truth than "Don't you think it was a marvelous concert?" The use of open-ended, neutral, non-judgmental words and almost total avoidance of adjectives must be cultivated by the interviewer.

The interviewer must practice acceptance, develop real interest in what the respondent has to say and record what takes place in detail. For the novice interviewer the evaluator can supply two or three questions with which to begin the interview but the interviewer should be encouraged to let the situation unfold so that the thoughts and feelings of the person being interviewed may develop. Hand tape recorders are valuable in interviewing students since young people tend to forget about them after a moment or so. Tapes can be transcribed and edited or the general drift of the interview can be garnered from listening. The use of tape recorders is not recommended with adults since the appearance of permanence seems to instill caution and opinions become more guarded.

## Questionnaire

The matched teacher - student questionnaire is an extremely valuable device if care is taken in construction. It can be used to document change in both attitudes and cognitive areas of development. As in all evaluation, the construction of the questionnaire should begin from the questions "What do I really want to find out?" "What is essential to know?" Usually there is much more we wish to know than it is possible to find out by reason of time and space. Thus the first job becomes scaling down to what is possible.

Although many are still persuaded that only pre- and post-testing can yield valid findings about the state of attitudes and knowledge, this author is not so persuaded. When students and teachers are asked "How did you feel about it before?" and "How do you feel about it now?" "Can you tell us things you learned that you didn't know before?" The answers generally show that students know what they felt or knew before and they know what changes have occurred as a result of an experience. Moreover, they are usually quite willing to tell about such change if questions are well phrased. Teachers are usually very accurate in their appraisal of how much their students learned or what they liked or disliked in a performance. Time and again teacher estimates of learning were good predictors of what was found on student forms.

Cognitive gains are perhaps more difficult to measure in the performing arts than in any other area of the curriculum. Part of this difficulty is due to the fact that it is often unclear just what learnings are expected from a given experience. If cognitive gains can be specified with some precision then questionnaires can be constructed which at least give a gross measure of gain.

Examples of such questionnaries are shown in the appendix to this chapter. (See Appendix to Chapter 3).

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Dr. Donald E. Michel (School of Music, Florida State University, Talahasee, Florida) another contributor to this chapter, has lent his expertise and experience to our research. He provided a survey of the traditional techniques of evaluating arts programs. He concluded that the results in affective learning rather than cognitive learning should be the main targets. He recognized the extraordinary difficulties in measuring such changes occuring in the student's personality as those of increased motivation, improved self-image and changed value judgements.

We are indebted to Dr. Michel for the following review of some of the recent studies of arts programs relevant to this discussion.

# ABSTRACTS OF SELECTED PERFORMING ARTS EVALUATIONS

by Donald E. Michel

Reprinted from Final Report, Collier, Kapp and Van Solkema, "Guide to Performing Arts in Elementary and Secondary Schools" May 31, 1970

1. Donald E. Michel and Nina P. Collier, "Methods and Effects of 'Live' Music Performances for Disadvantaged Children", University of New Mexico, Albuquerque, New Mexico, 1967.

The earliest attempt to evaluate scientifically performing arts programs was a New Mexico project, "Methods and Effects of Live Music Performances in Schools", (Michel, Collier, 1966-67). This was a modest pilot study financed by the University of New Mexico and Youth Concerts of New Mexico, in which methods were explored for evaluating effects of programs, particularly for disadvantaged children.

The attempts took the form of trying to determine what children learned from concerts, using pre- and post-concert questionnaires. With one group of elementary school children significant gains from pre- to post- testing of music information were noted. Also, changes in attitudes, e.g., desire to study the specific performer's instruments, were noted from the pre- to post-concert questioning. "Free" responses to questions put to another group of children following a youth symphony concert led to the conclusion that the children's involvement was personally revealing, and suggestive of influencing individual's self-concept in some cases.

2. W. Lambert Brittain, "An Experiment to Measure Children's Responses to Music". Department of Child Development and Family Relationships, Cornell University, Ithaca, New York, 1968.

The Roberson Center for the Arts and Sciences studies, begun at Binghamton in 1967 and continued in subsequent summers, produced some interesting ideas about how evaluation of performing arts programs might be conducted. W.L. Brittain conducted one study (1968) which attempted to determine "the differences in children's responses to two different methods of performance...". The subjects were 92 children in grades 3 - 7. The method used was to divide the group into two segments, Group A being exposed to the "discovery" method (discussion pre-performance, involving performers and children) and Group B being exposed to "traditional" methods, (no discussion, title and composer of music announced). One principal selection was played, then three short ones followed, played by a brass quintet. Measurement was in terms of analysis of drawing and naming responses (written) asked of the subject for the three followup selections - analysis being on the criteria of variety and creativity of responses - and comparing the two groups. Results were that Group A, with the discovery method used, produced the more varied and creative responses. The conclusion was that the method in which performers interacted with the children before the performance was superior.

3. Judith Aronson, "Evaluation of MECA Sequence Soncerts 1968-69". Metropolitan Educational Center in the Arts, St. Louis, Missouri, 1969.

A more comprehensive design for evaluation of Young Audiences programs was produced by the Metropolitan Educational Center in the Arts, St. Louis, Missouri, for "Sequence Concerts" done in schools in 1968-69. Aronson reported a study involving some 6.000 students in elementary schools in which an attempt was made to assess "enjoyment" and "cognitive elements" gained from the concerts, which employed a "dialogue" approach similar to that used in the studies described above. Twenty target groups of 300 children in middle and junior high schools (4-6 and 7-9 grades) and some 28 teachers were given four concerts, weekly, using string, woodwind, brass, and percussion ensembles in the schools and followed by a symphony orchestra concert in a concert hall. Method of evaluation used was to select a sample group of 30 children and one teacher from each group, (N=504 children, 32 Teachers), and to give them objective type questionnaires relating to the programs. (Questions were similar to those used in the New Mexico project.) Results found teachers and children in close agreement about which programs were most enjoyed, which groups were most preferred (based on four criteria), and which factors were most important in gaining the preferences (...interest in instruments and appropriateness of presentation). It was also found that over 1/2 of the students felt they had learned things they had not previously known; 90% of the teachers felt their students had learned such things as facts about musical style, instruments, etc.

4. Ann Morris, "An Analysis of Some of the Possibilities for Learning provided during the Interaction of a Small Group of Instrumental Players and a Group of Kindergarten and Primary Grade Children". New York Chapter of Young Audiences, Inc., June 10, 1969.

An evaluation of Young Audiences programs is reported by Anne Morris for concerts in New York City Schools (1968-69).

Evaluation of some reactions by elementary children were done mainly by questionnaires presented to classroom teachers, volunteer observers, and performers (N= 245). The questionnaires were analyzed as to learning possibilities afforded by the concerts and results suggested many types of learning possible, "...particularly in the areas of language development and concept formation".

5. Napoleon N. Vaughn, "The Significance of Young Audiences Music Programs for Primary Grade Children", Urban Market Developers, Inc., Philadelphia, Pennsylvania, July 1, 1969.

A third evaluation of Young Audiences programs in Philadelphia schools is reported by N.N. Vaughn (1969), and employed mostly a case-method approach of observations of concerts, and general responses, which largely confirmed the value of the concerts.

6. George Kyme, "The Appropriateness of Young Audience Music Programs for Primary Grade Children", University of California, Berkeley, California, 1969.

A fourth report was made by George Kyme, on Young Audiences programs in California elementary schools, especially in the lower primary grades (1968). This was a more sophisticated design, using educational objectives and their measurement ("...in cognitive, affective and psycho-motor domains"). However, only "cognitive" aspects were tested. Subjects were divided into experimental (E) and control (C) groups - the experimental group being those exposed to concerts; the control group not exposed. The method of evaluation reported was that video tape recordings of sample concerts, using 12 scenes, were presented to both groups of children, after pre-testing had been done relative to factors to be presented ("cognitive"). Post tests were given both groups after exposure and results were that the experimental group gained significantly in learning over the control group. An interesting conclusion was that the programs, originally prepared for intermediate grade children, seemed quite suitable for lower grade students.

In closing, the best measure of the meaning of performing arts experiences can be obtained from the reactions of the children themselves and what they say about the concerts they have heard. (Sixth Grade students from schools in the Espanola Valley, New Mexico.[4])

Robert Hedrick
I liked the symphony best because it has the string family and included other instruments we were studying in Music.

Tom Leighton
I enjoy live programs because it is fun to meet the person.

Ronnie Salazar
I liked the live programs because you can see the person and instruments in the real size.

Sandra Martinez
I liked the dancer, Eve Gentry, because she has a reason for each dance.

Bobby Arnold
I liked the singing concert best because I enjoy singing more than instruments. I think having the artists here in person is better than watching TV because you have a chance to ask them questions about their work.

Jeanette Maestas
I liked the singer, Miss Grealish because it is wonderful to know what you can do with your voice. I had never seen a professional singer sing before so I found it very interesting to listen to. I liked the dancing concert because Eve Gentry would express different feelings for us.

Sarah Martinez
I liked the woodwinds best because they told about when and how each instrument can be.

Gary Grey
I liked the music the Symphony played. The music was just marvellous. I don't think they made any mistakes.

Donna Valdez
I liked the woodwind concert because I would like to play them when I am older. I think it would be nice to continue to have more concerts.

Evelyn Madrid
I liked the Symphony because I like that kind of music. I want to be in an orchestra when I grow up.

Maxine Vigil
I liked the Symphony because I had not seen one in my life. I was so proud and happy to go and see it. If I get big and learn more notes I might be in an orchestra.

Jake Martinez
I liked the accordion best. I always thought it would be a nice instrument to play. I like the way it sounds when you play high notes on it. The music sounds real "cool".

Leonard Sombrillo
I liked Daniel Domb. He was an expert in the string family. I liked the way he played and the answers he gave me.

Rosabelle Herrera
I have liked every concert, but Eve Gentry was the best... She was funny and I liked the way she acted and danced. I was ashamed to ask questions and advice from the rest, but her, it was like I knew her for a year and I liked her very much.

Laura Quintana
I liked Miss Tregellas and her accordion because it was loud and fast.

Yolanda Vigil
I liked the symphony best because I think people who played in it tried their best to impress the people to be more interested.

Debbie Vigil
I don't like that kind of music because it is boring to me. I like rock and roll music. That kind of music is slow.

## FOOTNOTES TO CHAPTER 3 Effects and Evaluation of Performing Arts Programs

[1] The organization of the multi-media St. Louis project, Metropolitan Educational Center in the Arts (MECA) which terminated after the 1969-70 season is described in detail in Chapters 4, 6 and 8, also 9 and 10.

[2] Robert F. Stake, "Toward a Technology for the Evaluation of Educational Programs" in Ralph W. Tyler, Robert M. Gagne, Michael Scriven, eds., *Perspectives in Curriculum Evaluation*, American Educational Research Association, Monograph Series on Curriculum Evaluation, Rand, McNally & Co., Chicago, 1967, p. 5.

[3] There are many standard texts which give information on table and questionnaire construction, interview techniques, drawing of samples and statistical procedures. An imagination makes them useful. Space precludes including such information here.

The literature on evaluation is growing and some of it is valuable to the valuator in the arts. Of particular interest in *Evaluation Comment*, a newsletter available on request from the center for the Study of Evaluation of the University of California at Los Angeles (UCLA), Marvin C. Alkin, editor.

[4] 1966-67 Report of the Youth Concerts of New Mexico, Inc. Title I programs, prepared for the New Mexico Department of Education by Nina P. Collier. See Section dealing with Espanola Municipal Schools. These programs supplied basis for Research Project by the Department of Music, University of New Mexico, Albuquerque, "METHODS AND EFFECTS OF LIVE MUSIC PERFORMANCES FOR DISADVANTAGED CHILDREN" Dr. Donald E. Michel, Director, Mrs. Nina P. Collier, Administrator.

# PART II

# PART TWO

## CHAPTER 4 GROWTH OF PERFORMING ARTS ACTIVITY IN THE UNITED STATES: A Survey

In the field of educational performances as in so many others, large and well organized programs often trace their origins to small, isolated attempts to realize an idea. It is no slur upon these germinal incidents that they did not envisage the growth that followed. In fact, one might propose that were an original idea more complex, more visionary in its original expression, more committed to massiveness and expansion, it would never have gotten off the ground at all because of its own weight.

### Young Audiences

Young Audiences, Inc. has become perhaps the most clearly national of performing arts programs reaching the schools. Yet it had its beginnings in a small program in Baltimore in 1950, known as the Young Musicians Series,[1] a program with no national aspirations. The program outgrew Baltimore and reached national proportions with time. But its growth may be cited as an example of the power of an idea.

The formation of the Young Musicians Series was the direct result of experiences other parents and I had with our children. As a matter of fact, the immediate impetus for the initial experiment in Baltimore arose from a question asked by Raul Spivak, the Argentine pian[1]st, who had observed my five children listening intently to his practice sessions in our home. He was surprised that youngsters of their age should be so interested in Bach and Falla. When I told him that the children had had a lot of exposure to music, he asked whether I thought other young people, if given a chance to hear music, would develop the same interest. I assured him I thought so. And it turned out I was right.

For the very next day I arranged for Raul to give concerts at the two private schools attended by my children. His audience was grouped informally around the piano, as he told them very briefly what he was going to play. His program included a Bach Invention, Beethoven's Rondo and Debussy's "Fireworks." The teachers, the parents and the artist himself were amazed at the intensity of the youngsters' absorption.

The principals asked, "How can we have more music like this?" This response resulted in a first annual series given during the 1950-1951 season, each series ending with a youth program at the Baltimore Museum of Art. There were 5 programs. David Nadien, violin, and Martin Canin, piano, played the first programs for six schools and the Museum, and the New Music String Quartet (Broadus Earle and Mathew Raimondi, violins; Walter Trampler, viola; Claus Adam, cello) gave the last performances of the season.

Yehudi Menuhin wrote an encouraging letter after the second concert of this series:

> I can hardly overstress the importance of the Young Musicians Series
>
> It serves a two fold purpose--it offers the opportunity and the experience of public appearances to the younger artists of our country, those who serve the future--and again, it builds the culture of the future by introducing parents and children to the deep joys and satisfaction of great music.
>
> May this pioneer series flourish to inspire others in other cities to similar efforts.

Erica Morini also lent her support, talking to people in other cities about the Baltimore idea. A second successful season followed, with the result that programs of this sort continue to flourish in Baltimore to this day.

The idea of arranging for professional artists to play for children is, of course, not at all a new one. What is new is the special artist-child interaction first systematically evolved in the New Music Quartet's programs and since fostered and developed by hundreds of other creative performers. It is this aspect that sets the new programs apart from standard "concerts for children."

The concept of multiple booking in a single geographic area made it possible for Young Musicians Series to bear the cost of highly talented, much-sought-after artists. The technique of multiple booking (arranging for a number of performances in schools within a short span of time) was created in the Baltimore series and did much to make the whole subsequent development possible

Another factor that contributed to the immediate acceptance of the program was the deep involvement of the parents. Their sympathy and interest was actively enlisted at the very beginning, because the artists were their house guests, sometimes for as long as a week. Mothers acted as chauffeurs and whole families enjoyed a fascinating new experience--living with a real-life artist and his art.

The Baltimore series led directly to the foundation in New York in 1952 of what was to become a national organization, Young Audiences, Inc. During the 1952-53 season, demonstration programs (by ensembles who had participated in the Baltimore programs) were given in Stamford, Connecticut, Great Neck, Long Island, and at the Dalton School in New York. But the major effort of the year went toward the mobilization of a dedicated and hardworking board of directors, together with a music advisory board[2] drawn from the leading musicians of the day. From the beginning, Young Audiences received yearly grants from the Leventritt Foundation; Mrs. Rosalie J. Leventritt, who became chairman of the board of Young Audiences, had already lent her financial assistance to the Baltimore series. Martha Baird Rockefeller's early support was followed by grants from the Kaplan and Rockfeller Foundations, by large grants from the Ford Foundation, and by [3] recent grants from the National Endowment for the Arts. But by far the largest contributor was the Recording Industries Music Performance Trust Funds. Contributions totaled $1,654,600 in the years 1958 through 1971.

The national organization and the financial support of Young Audiences developed over the years made possible its growth from the 1952 demonstration year to a 1969-1970 season involving 1,100 artists presenting 10,000 programs for approximately 2 million school children.

State and local chapters of Young Audiences are now to be found in Cleveland, Philadelphia, Boston, New Orleans, St. Louis, Spokane, San Francisco, Los Angeles, Houston, and many other communities throughout the country. Each chapter has its own chairman, and operates in accordance with the national by-laws. The state and local chapters, with advice and counsel from the national organization, make arrangements for the low-cost, high-quality presentations that have made Young Audiences so successful.

## The Recording Industries Music Performance Trust Funds

The Recording Industries Music Performance Trust Funds (MPTF) was created by the producers of phonograph records to compensate performing musicians for the jobs they lost through the commercial use of recordings. The Funds consist of cash contributions by members of the industry based on their volume of sales to the public. The Trustee is required to expend funds solely to employ instrumental musicians who render a service to the public for which no admission is charged and who are helping to increase the public appreciation of music.

The contributions of Col. Samuel R. Rosenbaum, Trustee of the Funds throughout the years, have been of inestimable value to countless musical organizations. With

Description of RIMPTF

RECORDING INDUSTRIES
Music Performance TRUST FUNDS
Created by AGREEMENTS ENTERED INTO BY PRODUCERS OF PHONOGRAPH RECORDS, ELECTRICAL TRANSCRIPTIONS AND TELEVISION FILM IN THE UNITED STATES AND CANADA with SAMUEL R. ROSENBAUM,
Trustee

Office of Trustee: 225 West 34th Street
(816 Pennsylvania Building)
New York, N. Y. 10001
Telephone: LOngacre 5-5693

A brief description of

# The Recording Industries Music Performance Trust Funds

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The free music services rendered by the Recording Industries Trust Funds are so varied and geographically so widespread that inquiries come from many sources to find out how they arose, what they are, and what they do.

## I. How the Trust Funds Came into Being

They consist of cash contributions being made by producers of phonograph records based on their volume of sales to the public. These producers were persuaded to establish the Trust Funds as part of an agreement they made with the nation-wide union of performing instrumental musicians (The American Federation of Musicians). This agreement (made in 1948, in compliance with the Taft-Hartley Law) replaced an earlier agreement (first made in 1944) which terminated a work stoppage of several years, when the Union decided that its members should completely cease to play for the making of new phonograph records. It has since been renewed for several five-year periods. That stoppage was originally declared because the Union believed that commercial usages of phonograph records were rapidly destroying employment opportunities for its living performing members.

The Trust Funds so collected are administered by an independent Trustee, named by the producers, as the Law forbids control of the Funds by the Union. The Trustee they named was accepted by the Union as one of the terms of settlement of the work stoppage.

## II. How the Trust is Administered

The Trustee is required to expend the Funds solely to employ instrumental musicians (not exclusively members of the Union), in rendering musical services to the public on occasions when no admission is charged, and when it will increase the public appreciation of music. The amount he expends each year must be divided pro rata over some 670 geographical areas that cover the whole of the United States and Canada. These areas are identical with the geographical jurisdictions of the AFM Locals. In each area, he must budget for expenditure a percentage of his total fiscal year allocation which is fixed in the agreement. For instance, for Fiscal 1969 he must expend in New York City, 4.87%; in St. Louis, .88%; in Denver, .43%; in San Francisco, 2.03%; in Toronto, 1.39%; in Chicago, 3.0%; in Vancouver, .44%; and so on. In addition, a National Reserve is left to the Trustee's discretion, for events of other than local significance.

The Funds do not accumulate. They must be expended in the year following their receipt by the Trustee. They provide no welfare or other benefits. Musicians receive payments only for services rendered. They are paid as for any commercial engagement, but the public gets the service free.

In each geographical area, it is the practice to give single engagements (not regular employment) to musicans who live in the area. They must be paid at the local union scale established in the area where the performances are given (whether they are members of the union or not), and such payments are, in general, made by the Trustee out of the percentage quota money allocation made for expenditure by him in that area under the formula of the Indenture. The allocations are made for the areas. They are not made to the Locals.

## III. What Have Been the Results?

Since the establishment of the Trust Funds in 1948, the Trustee has allocated a total of over $85,000,000 for such expenditures. In the fiscal year ended 30 June 1968 alone, he allocated over $5,600,000 when single engagements were given to musicians for nearly 350,000 separate services. All these expenditures have been for compensation to instrumental performers for services given free to the public, in parks, hospitals, other charitable institutions, schools, playgrounds, libraries, museums, parades, public celebrations, and on many other public service occasions.

This combinaton of free public services of music, and paid employment to the performers who render them, creates a record which is unique in the history of the art. Every category of music and musicians shares in these benefits, from the more esoteric of contemporary works, to the most popular of the rhythms of the dance. Every year, for instance, two hundred small "civic" symphonies receive help for their maintenance. Every year thousands of dance performances are given to keep young people entertained in supervised surroundings and thus combat juvenile delinquency. Chamber music series of high quality are presented in many cultural centers and in schools.

In general outline, the expenditures nationally tend to be, one fourth each, for (a) music having a cultural or educational intention, (b) music in hospitals and other charitable institutions, (c) music for public community services such as outdoor band concerts and civic celebrations, and (d) dances for youth organized by public or semi-public agencies.

To save the large administrative cost that would be involved if a separate nation-wide organization were created to select performers and places in which they perform, the Trustee invites recommendations from the local unions of the American Federation of Musicians when he gives employment to their members, but he is neither bound, limited nor controlled by such recommendations, which are at all times subject to his approval. Non-union projects are arranged by the Trustee directly with co-sponsors. Each performer is paid personally and directly by the Trustee.

Through the requirements for geographical distribution of expenditure and employment, some knowledge of the sound of living music is assured to even small communities in every part of the two countries, and some encouragement is given to performers in even the most remote places. The purpose is primarily educational; it is not supposed that the employment given is itself the remedy for the unemployment caused by technological advance.

The Trust Funds are unique, not only for these services to music and to musicians and to the public, but also as a monument to good labor relations and good public relations in the commercial music industries and in the closely organized craft of performing musicians. Both sides exhibit wise statesmanship in the peace treaty which keeps the Trust Funds in being. The industry continues to make large payments which recognize a certain obligation to the art and to the public, instead of making a stand to deny any such obligation. The Union permits its members to play for the making of new recordings, even though the law and the agreement do not permit the Union to control the expenditure of the money in the Trust Funds or limit it to members of the Union.

Samuel R. Rosenbaum

Trustee

January, 1969

singular vision, imagination and leadership he recognized the educational merit of the Young Audiences concept from the beginning and proffered carefully conceived support to assist its development.

With Young Audiences officials, Col. Rosenbaum worked out a formula whereby local school contributions towards program costs plus moneys raised by the local Young Audiences chapters themselves might be used as matching funds entitling the Chapters to draw MPTF moneys for qualified local performers up to the level established for each community's program during the year. This level was in turn predicated upon the Chapter's development during the preceding year and other factors designed to provide an equitable distribution of available Trust Funds moneys. One effect of Col. Rosenbaum's policy was to enable the Chapters to offer reduced prices to participating schools in exchange for their agreement to subscribe to a series of programs. This policy was in keeping with Young Audiences' desire to present a sequential series of experiences during the elementary years. Thus, the MPTF's substantial allocations to individual chapters through the years have proved the greatest incentive to the formation of new chapters and the spread of the movement.

Artistic supervision of the far-flung Young Audiences programs has always been in the hands of a series of national music directors, under a music committee of the Board, of which Mrs. Lionello Perera was chairman from 1952 to 1964. Successive music directors have made individual contributions to an idea that had to be upheld when replicated in a thousand situations.

In summary, Young Audiences deals chiefly with music, it deals usually with ensembles of from three to five players; it has always insisted on national standards of quality. Certification of ensembles follows a rigorous auditioning procedure. The musical groups are largely recruited from local orchestras, artists-in-residence and conservatories.

During the 1970-72 seasons new trends are reflected in the findings of the National Young Audiences Conference, April 1972, Los Angeles. See Appendix to Chapter 4, Section a. Young Audiences. Excerpts from June 1972 NEWSLETTER: "Intensity" (sequential) programs; use of varied media, especially Dance and Body Movement; establishment of National Laboratory and Research Program; audio/visual material for promotion and reinforcement, and new sources of funding.

Much of the impetus and many of the creative developments in the performing arts school programs in the country have come as outgrowths of its original concepts.

## Other Programs: Orchestra and Opera

Although the Young Audiences organization was unique in the period before 1960 as a national agency devoted solely to the administering of school performing arts programs, there were many others which supported various school related arts projects. Some concerned themselves with the identification and encouragement of youthful talent, and the training of performers. Arts and settlement schools, museums, art centers and other community organizations in the cultural fields sponsored sporadic programs.

Of course, symphony orchestras early in this era (and in increasingly numerous projects) organized hundreds of youth programs each year.[3] We have not included a detailed study of orchestra programs in this report for two reasons: first, more often than not, such programs take place not in the schools but in centrally located auditoria and orchestra halls. The reasons for bussing children rather than musicians are often clear, it being simpler and even cheaper to leave the orchestra on its home grounds. Furthermore, there may be some logic in trying to encourage young people to come to other concerts, and orchestra people still seem to believe (or at least to argue) that they are creating patterns of concert attendance for the future.

The second reason for our exclusion is, however, still more basic. While this publication is devoted to programs that occur within the schools, it is equally devoted to those in which the children and the performers can interact to their mutual benefit. Unfortunately, it is a rare orchestra program in which such interaction occurs. The musicians are normally relegated to their usual tasks of playing their instruments, and are not personally involved in any aspect of the program. Occasionally, on a conductor's cue, a player will rise, give the name of his instrument, recite how its tone is produced and play an irrelevant excerpt from a "famous orchestral piece" of absolutely no significance to the audience. Thus, in an hour, one may be treated to a dollop of Tchaikovsky, a little "pops", an orchestrated nursery rhyme, much discussion of the instruments and the composers' birthdates and not much else. It is this peculiar lack of musician involvement that characterizes most orchestra programs and removes them from our consideration of "performing arts programs."

What seems to be forgotten is that it is often these same orchestra players who perform Young Audiences ensemble concerts for the same children and quite acceptably. However, certain valiant attempts have been made (Music in Maine, Project Muse in Forth Worth, Texas, and the Orchestra da Camera on Long Island) but even these have not, for the most part, made a serious attempt to come to grips with the problems of presentation and approach.

Another area of performing arts which in some respects parallels the development in youth orchestras is that of opera presentation in a variety of forms. A recent survey of opera performances for school children shows a growth from 1946 of 527 performances to 5,222 in the 1967-68 period. In the 1940's, there were less than 100 opera groups, whereas in the late 1960's there were over 600. Judith Breneman[4] in her Master of Arts thesis, supplies us with a valuable study of the amount and quality of opera programs which have reached school children, emphasizing the diversity of the approaches. She lists student matinees, the dress rehearsal with young people attending, regular performances with special student rates, shortened performances in the schools, and concert versions of opera to introduce the student to this medium.

The program of the San Francisco Opera Guild began in 1938, and since 1967 the Western Opera Theater, a separate touring company of the San Francisco Opera, supplements the performances at the opera house. The Tri-Cities Opera Company in Binghamton included visits to schools in the region. The Seattle Opera Association has participated in the Washington State Cultural Enrichment program. The Metropolitan Opera of New York was the first established company to organize a small touring body primarily for educational purposes. Other groups, such as the Educational Opera Company of Burbank, California, Opera Profiles of Chicago, and the Overture to Opera Company in Michigan have recently entered the field.

As with the symphony orchestras most opera performances lack the special artist-to-child relationship that we feel is essential. The formats of the opera workshop and the concert opera, however, employing an informal approach, have been used in Young Audiences and a few other programs.

## Association of Junior Leagues of America (AJLA)

Certain of the activities of the Association of Junior Leagues of America deserve special attention since they involve the sponsorship of school arts performances of high quality, especially in the field of Children's Theatre. Another major contribution of the Junior League is its part in promoting the establishment of arts councils. The first such venture sponsored by the League took place in Vancouver and the second in Winston-Salem, North Carolina, setting the pattern for the state and local Arts Councils developed in the 1960's. In addition, the AJLA concerns itself with the total cultural resources of specific communities, often commencing with community surveys by its members, leading to significant collaborative projects bringing artists into the schools.

## Federal Programs

During the 1960's, institutional support of foundations (and to a much more limited extent, corporations) was augmented by new federal and state sources including the National Endowment for the Arts, and its advisory body, the National Council on the Arts; emerging State Arts Councils; the Arts and Humanities Program of the Office of Education Bureau of Research; and above all--in the area of creative experiment in the schools--the landmark federal Elementary and Secondary Education Act of 1965,(E.S.E.A.).

### Title III

Title III of the Elementary and Secondary Education Act of 1965 has financed by far the most ambitious new projects. It is administered by the Division of Plans and Supplementary Centers, part of the Bureau of Elementary and Secondary Education in the U.S. Office of Education. In 1967 then U.S. Commissioner of Education Harold Howe II described the two broad Title III requirements that have so clearly influenced the shape of projects funded under this provision:

> One is that they be over and above what the schools are already doing. We can't pick up the costs of their present enterprises. There has to be something new, something additional, something supplementary. And secondly, a proposal has to be built around a bright idea. The word that we toss around all the time is "innovative." I try to avoid it, but that's the word we use to describe the nature of a good Title III project.

> .....The legislation encourages school districts which make such proposals to pull into them all other community agencies, public or private. Therefore, right in the Congressional intent, you have a notion of bringing into the schools the concerns of museums, of musical organizations, of libraries, and of other agencies not controlled by the schools but directly concerned with the kinds of things you're considering at this meeting.[5]

The terms of Title III were complicated and in essence control of the funds rested with the Federal government rather than the states. It is a miracle that during the first years of the operation of the Act some very innovative programs were produced. At the same time the administrative confusion that permeated the Act led to the funding of a number of proposals that would not have been acceptable if clearer guidelines had been available.

One thing was clear about Title III from the beginning: it established a grant-seeking competition unlike other legislation that allocated moneys to states or districts on the basis of the numbers of eligible children or other beneficiaries. Every proposal proponent had to compete for available funds. Other points quickly became clear: the bill was aimed to provide supplementary funds only, to enable schools to institute programs that had not existed before or to bring about needed expansion with due regard for the urgencies expressed and justified in the proposals. And the proposals had to be "innovative" and "exemplary." These emphases worked to the early advantage of those submitting proposals for arts programs. Here was an area that could receive operational moneys with a minimum of "planning." Practically any program was a new program for the community and a great many were new for the nation. Performing artists were already "trained" it was thought, and need only be engaged to provide services for school children. Quick implementation was possible; moneys could be headily and handily expended; achievement could be measured by showing the number of children beneficiaries.

All things considered then, it is remarkable that so many creative and well-conceived arts programs emerged during those first days. Music in Maine was organized under a Title III grant to provide all of 117,000 school children in the third through eighth grades of a largely rural and culturally isolated state with at least two Young Audiences type programs a year. The project was built around a twenty-two man chamber orchestra organized by competetive individual auditions that attracted well over one hundred musicians from around the country who were willing to forsake their present employment (or unemployment) to reside in Bangor and travel around the state of Maine. The chamber orchestra could be subdivided into four chamber ensembles, each of which developed its own programs for school presentations. The basic pay was high enough to enable the musicians to perform evening ensemble concerts for the communities in whose schools they played for relatively nominal fees attractive both to the communities and the players themselves. The existence of the chamber orchestra as an independent entity was assured: the orchestra could also perform for moderate fees unmatchable by normal touring ensembles. The symphony orchestras in the state were to be able to avail themselves of the services of these fine professional musicians for a cost far less than they would have otherwise had to pay for comparable professionalization.

The Roberson Center for the Arts and Sciences in Binghamton, described in detail on page 69, established a model performing arts center and program that embraced dance, solo, ensemble and orchestra performances, dramatic presentations and more for schools in eight surrounding counties and at the center itself. In these and other cases, the funding of programs brought on a new species of art-related activity: the non-profit arts management, which is discussed in detail later.

But many well-conceived programs struggled or foundered because of philosophical inconsistencies and executive inadequacies. Certainly, the period of early enthusiasm brought about by the sudden influx of previously unavailable funds forced too many projects in too many communities to concentrate on immediate program implementation at the cost of proper planning, design and implementation. People with interest in the arts but no administrative experience and vice versa found themselves charged with large responsibilities that they simply could not carry out effectively. Thus, many programs suffered from a lack of evaluative criteria so that little evidence was accumulated by which effectiveness could be assessed; and most commonly, very few of the performing arts programs funded by Title III have succeeded in effecting the gradual transfer of financial responsibility for continuation of the programs after expiration of the grant period to community and state levels, as the grants required.

Whatever assessment one makes about the early administration of Title III, one of its unique attributes was that it removed the selection process from the state bureaucracies which had not evidenced any consistent interest in innovative programs that provided a challenge to the local status quo. Admittedly, these bureaucracies were replaced by another, perhaps no more enlightened but at least responsive in its way to the need for uniform application of its competitive criteria. For once, the local educator, superintendent or school board with its own ideas about the best education for its children had direct recourse to an arbiter who was known to favor the "innovative and exemplary" instead of the "tried and true."

## Green Amendment

One cannot wholly isolate cause and effect, but very likely this challenge to the supremacy of the state bureaucracies helped bring about the "Green Amendment" in 1968. Under this amendment, with the beginning of fiscal year 1969, the state departments of education took over the direct administration of 75% of their anticipated federal allocations from Title III. And with fiscal 1970, on July 1, 1969, they took over complete administration of the bill.

Since Title III funds for fiscal 1969 were already largely or totally committed to projects approved by the Office of Education in Washington the effects of the return to state bureaucratic responsibility were not immediately apparent. However, changes in policy will become clearer in the future as the states establish and submit to the USOE their own statements of critical educational needs and new priorities for Title III.

## Title I

Title I of the E.S.E.A. has had far greater available funds (over a billion dollars in 1967). Like Title III it has suffered from the annual fluctuations in congressional largesse, most of which seems at this writing to be moving in a downward direction.

Title I funds are essentially different from Title III funds in two ways: They are earmarked for the disadvantaged and for school districts with a high proportion of disadvantaged students; and they are not allocated on a competitive basis but are distributed strictly on the basis of the number of qualifying children. Title I projects are initiated at the local level and must be transmitted to the State Departments of Education and then to Washington. The real job under Title I is to convince the local superintendent and his school board that performing arts programs should be included in annual Title I requests, and to convince State Education Departments to give favorable consideration to such projects. Since performing arts allocations are invariably part of moe comprehensive Title I programs, no one has yet been able to compile statistics to give an accurate indication of the number of Title I dollars expended on the performing arts.

## Arts and Humanities Program

The Arts and Humanities Program is a subdivision of the National Center for Educational Research and Development, Office of Education. It derives its principle support from the National Defense Education Act, P.L. 85-864 as amended and the Cooperative Research Act, P.L. 83-531 as amended by Title IV of the E.S.E.A., P.L. 89-10. The agency's role, theoretically, is only in the field of research, but because of its broad interpretation of its responsibilities and through the role of Special Assistant to the Commissioner on the Arts and Humanities, this agency has had considerable influence on the development of arts education programs at the federal, state and local levels.

The reader will find an explanation of the operation of the Division and a description of its major functions in Appendix /to Chapter 4, Section b. Its activities include: the financing of research in the arts and humanities fields; the dissemination of information through the Educational Resources Information Center (ERIC) and the monthly abstract journal Research in Education, as well as through the issuance of special bulletins announcing new programs and other informational outlets.

Projects sponsored by the agency most relevant to this study are mentioned throughout the text and are listed in the section SOURCES OF INFORMATION AND BIBLIOGRAPHIES. Among the major accomplishments of the Arts and Humanities Program are its sponsorship of two landmark conferences: "A Seminar on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged" in 1966[6], and the Conference "Youth, Education and the Arts" in St. Louis in the spring of 1970[7]. These provided meeting ground for administrators, educators, artists, community and industrial leaders from federal, state and private agencies. Each delegate shared his experience and point of view, as well as studying and observing examples of innovative techniques. These conferences did much to break down the isolation and in-grown tendencies which had prevailed among arts education organizations and professional artist groups as reflected by their national and regional conferences and publications.

Another recent development involving the Arts and Humanities Program has further increased the trend in arts education to inter-relate the disciplines. The Program is now involved in the projects resulting from the provisions of the Education Professions Development Act (EPDA), P.L. 90-35, as they relate to Interdisciplinary Model Programs in the Arts for Children and Teachers (IMPACT). These have been planned by the Arts and Humanities Program and the Bureau of Educational Personnel Development of the Office of Education, in cooperation with the National Art Education Association, the American Educational Theatre Association, the Music Educators National Conference and the Dance Division of the American Association for Health, Physical Education and Recreation. The services under the program and the schools selected as "model sites" are described in Appendix IV,c., involving high quality multi-arts experiences, in-service teacher training programs, demonstrations by professionals, etc.

One of the promising 1970 projects, however, with the possibility of far-reaching implications for performing arts education, is the new "Joint Projects", $900,000, three-year program set into motion jointly by the Arts and Humanities Program and the National Endowment for the Arts to be implemented by various state arts councils (see Appendix IV, c.). The joint projects are as follows: the state-wide Rhode Island multi-media performing arts program, (see page 65 for a further description); the development of in-school dance programs in Ohio, Alabama, Pennsylvania and California; the project making the services of the Childrens' Theatre Company of the Minneapolis Institute of Arts available to Minnesota schools; the establishment of seven poetry-in-the-schools projects in Colorado, Montana, Nevada, Oregon, Utah, Washington, and Wyoming; and a program in music involving part-time artist residency in schools in Troy, Alabama. Film documentation of these projects is planned.

## National Endowment for the Arts

The National Endowment for the Arts, through its grants to State Councils on the Arts, has recently placed special emphasis on its support of Arts Education programs. This was forcefully brought home to the delegates at the St. Louis "Youth, Education and the Arts" Conference in the statement made by Miss Nancy Hanks, the agency's director, on the eve of congressional action in funding the 1970-71 allocation. The agency's operation and its funding is described in Appendix IV . A compilation of "Programs of the National Council on the Arts and the National Endowment for the Arts, October 1965 through April 1970", supplies the listing of current and completed programs with descriptions, amounts of grants, etc. This document is available from the national office in Washington, D.C. (see section SOURCES OF INFORMATION AND BIBLIOGRAPHIES).

### Associated Council on the Arts (ACA)

Sources within the private sector have also developed programs of support within the last decade. The Associated Councils on the Arts, a service organization of state, provincial and community arts councils, art centers, museums, orchestras and other groups concerned with the arts, receives some support from the National Endowment on the Arts. The ACA aims at becoming a "third force" in the arts, a mediator between the arts and their organizations on the one hand, and the sources of influence and support (both public and private) on the other. In addition to publishing Cultural Affairs, a quarterly devoted to the political, social and economic problems of the arts, the ACA aids local arts councils, maintains a library, supports arts-related research, and holds conferences and seminars. The important May 1970, "Youth, Education and the Arts" Conference in St. Louis has already been described.

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**Associated Councils of the Arts** / 1564 Broadway / New York, N.Y. 10036 / (212) 586-3731

## FACT SHEET

Civilization can be measured by relative progress in the arts, sciences, and statecraft. That a committed public serves as the catalyst for this progress is the tradition of Western democracies. The sciences and government in North America owe their success to this tradition. Associated Councils of the Arts seeks to develop a greater committed public for the arts, so that in our society progress in the arts equals the progress of science and government.

The basic objective of Associated Councils of the Arts is to assure the arts a higher place on the list of national priorities, to create a climate in which the arts can flourish and grow. It does not seek to affect directly the production or quality of art in our society, since art is dependent on a number of conditions such as creative and interpretive talent that are, to some extent, accidents of time and place.

However, ACA recognizes that there are conditions in society that can benefit or hinder cultural growth and thus affect our cultural legacy. They are economic, political, and social.

ACA identifies conditions in need of study and conducts research on them, communicates the results of the research to sources of power and influence, and stimulates action needed to produce necessary change.

ACA conducts conferences on issues of national importance and workshops on matters of special interest. It publishes books, a quarterly magazine, and a monthly news report. It acts as a sounding board for individuals and arts organizations. It relates the needs and aspirations of the arts world to the sources of influence and support.

ACA is an incorporated 501 (c) (3) tax-exempt public foundation with a membership of state and provincial arts agencies, local arts councils and centers, and arts institutions, as well as interested organizations and individuals. It does not disburse funds. ACA is funded by dues, earned income, and grants from government agencies, and is sponsored by major contributions from individuals, foundations, and corporations.

Everyone who believes in what ACA has set out to do is invited to join. The membership categories are: Participating Members -- arts councils, commissions, centers, and other arts organizations wishing member benefits and participation in ACA's programs; and Associate Members -- individuals and organizations not involved as participating members.

The reader will enjoy the summary report of the Conference supplied to all delegates by the Associated Councils of the Arts in November 1970. The document opens with the statement:

> The basic concept is not new. The arts ought to be fundamental to the education of all children. Yet they continue to occupy a peripheral, almost ornamental, position in the formal education of American youth.

The report continues with short descriptions of projects represented and excerpts from statements made during the sessions.

State Arts Councils[3]

The first state council was set up in 1960 in New York and has been a beacon for other councils around the country. The pioneer New York State Council on the Arts has, among other things, played an important role in making available to schools and communities a wide variety of performances, workshops and training programs. The Council draws upon symphony orchestras throughout the State, arts institutions and commercial management organizations. But the vast professional arts resources in every conceivable medium available in New York City form the chief reservoir for performing arts programs. In this connection, the valuable "New York, a Treasure Island", an arts resources elementary teachers' handbook, prepared by the Bank Street College of Education and the Mary Duke Biddle Foundation supplies a comprehensive listing of available arts programs. (See section SOURCES OF INFORMATION AND BIBLIOGRAPHIES.)

The New York State Council on the Arts Report of the 1968-69 season enumerates:

> Performances and programs for Greater New York's underprivileged youth and touring units reaching all the counties of the state. These include symphony orchestras, instrumental ensembles, concerts of piano and vocal soloists, opera, dance and theatre companies, and 29 companies which gave 100 performances of Children's theatre.During the season a total of 166 touring companies gave 427 performances in 91 communities for 132 local sponsoring organizations with partial financial backing from the Arts Council. The Council also supported an artist-in-residence program, and provided professional personnel for training performers. Summer workshops were conducted for New York ghetto children. These and many other projects helped to channel artistic and cultural resources to areas hitherto unable to afford them.

The Illinois Council on the Arts, on the other hand, has chosen a more concentrated program devoted in the main to musical projects. The Council helps meet the expenses of music ensembles, chiefly artists-in-residence units which play in schools. Many of these programs were organized by the local Young Audiences chapter. In a communication from the Council, December 9, 1969, reference is made to a list of Young Audiences school concerts in the 1968-69 season, throughout the state. A total of 212 concerts were presented. The Arts Council made a contribution of $25 per concert with a total of $5300.00 for the season.

The Kansas Arts Council has also stressed a music program by giving financial assistance to statewide Young Audiences school programs.

The Connecticut Commission on the Arts supplies an imaginative multi-media arts service to its schools described in a letter of November 24, 1969 from the

Commission's information center as follows:

> Project CREATE is an innovative demonstration arts education program developed by the State Commission and funded through a federal Title III (ESEA) grant. The first two years of the program included professional auditorium performances involving pupils as actors, set designers, musicians, etc. working with professionals (The Paper Bag Players, The Hartford Conservatory, Children's Theatre International, The Rod Rodgers Dance Company). In its third and final year, however, the project has focused on "classroom consulting" by professional artists and has de-emphasized the large-scale productions. Evaluation studies in the first two years of the program noted the greatest successes in motivating children to learn resulted from intimate classroom activity involving the artists, teachers and students. Based on this experience and because of a severe budget reduction the emphasis in the third year will be almost exclusively on individual artist-consultants.
>
> Using Project CREATE's consultant program as a model, the Commission on the Arts developed the Visiting Artists Program which in its first year involved 73 artists working in 41 Connecticut schools. The program was administered through two of the state's regional education service centers and was funded by a Commission grant matched to individual school investments. Based on a successful pilot-year effort, the Commission has increased its commitment to the program for the 1969-70 year from an investment of $5,000 to $17,000, and has included two more regions of the state.
>
> The Dance Companies in Residence Program developed and partially sponsored by the National Endowment for the Arts in cooperation with the State Commission and local arts councils, colleges and universities, brings professional dance companies into the state for a three or six-day residency during which they conduct master classes, give lecture demonstrations and performances. Whenever possible attempts are made to schedule the companies into the elementary and secondary schools in the area. Enclosed is a copy of the 1969-70 Dance Performance Schedule; asterisked are those events which the Commission has helped support.
>
> In addition to these on-going programs the Commission is currently developing innovative arts-in-education program ideas and seeking new sources of funding.

## Educational Laboratory Theatre

Theatre programs for school children have formed a major part of the new trend resulting from federal funding. The Educational Laboratory Theatre Project is the most impressive program in the field of drama. High school students was its main target. Projects were established in Providence and New Orleans in 1966 and a year later in Los Angeles financed as a cooperative interagency venture involving support from the National Endowment on the Arts, Title III and local funds. The planners of the project envisioned:

> the establishment of a resident theater company of top professional calibre, in two or three major cities of the United States, to provide secondary school students with a first-rate encounter in live theatre. Its purposes were several:
>
> 1) to stimulate concomitant learnings from this encounter which would carry over into English, history, social studies, and other courses, even including the sciences;
>
> 2) to provide a research situation in which to assess the impact of this theatrical encounter on the secondary school student;
>
> 3) to make it possible for the same plays to be presented for the adult community on weekends; and
>
> 4) to provide the basis for such a resident company to continue serving the community and the schools with its own funds after the laboratory theatre had run its course.
>
> Overall, the focus of the program is on the educational values for high school students when they are exposed to regular experiences in living theatre; it seeks to build on these experiences to increase students' perceptual and communications skills, to enhance their academic work in other disciplines, and to develop increased enjoyment from the study of world literature generally.[9]

The Rhode Island project has continued after the termination of its federal grants, having won school and community support. The New Orleans project, under the leadership of the veteran theater director, Stuart Vaughan,[10] collapsed in July, 1969. Mr. Vaughan resigned after struggling in vain to obtain school backing. Funds from advance subscriptions for the repertory theatre were insufficient to insure continuance despite the most enthusiastic reactions. After three years federal support terminated for the Los Angeles program. But today the Inner City Cultural Center, under the leadership of C. Bernard Jackson, which had sparked the first experiments providing a forum for four ethnic groups -- Black, Indian, Spanish-American and Oriental - - - revived the original concept. These projects are discussed in the recent Report, describing the Educational Laboratory Theatre, prepared by the Central Midwestern Regional Educational Laboratory.[11]

The Children's Theatre Company of the Minneapolis Institute of Arts.

Under the 1970 "Joint Projects" (see Chapter 4, page 52) a matching grant to the Children's Theatre Company enables it to provide performing arts as a part of students' regular program for academic credit. The project includes teacher-training as an integral part of the plan. This is an expansion of its highly successful on-going demonstration in the Bloomington Public Schools "Special Project 52, Dramatic Arts, K-6", supervised by the Director of the Children's Theatre Company, John Donahue. Body movement and drama teaching are emphasized. Teacher workshops are supplemented by a useful manual or workbook to guide the instruction. (See section SOURCES OF INFORMATION AND BIBLIOGRAPHIES.)

## Programs for the Culturally Deprived

The Los Angeles experiments had their counterparts in a number of early Title III, Title I and Arts Council supported projects whereby program goals were focused on the needs of culturally deprived children. The Arena Stage School Program, the New Thing and the Garrison Players in Washington D. C. are examples of this trend, where children are encouraged to act out emotions right along with the professionals. However the new approaches were by no means confined to the theatre. In the hey day period of 1967-69 dance, pantomime, creative writing, film making and many other forms of artistic expression took their cue from the psychologists who believed in the efficacy of the use of the arts to develop the child's sense of his worth and to provide him with peer communication.

The most creative projects were often those taking place under the sponsorship of community groups. These frequently concern themselves with the problems of minority cultures, with the artist-directors striving to assist the students in becoming familiar with their own cultural traditions and to gain pride in their artistic heritage.[12]

Perhaps experiences with the Youth Concerts of New Mexico multi-media performing arts programs offer the most valuable approaches for rural communities. This project, statewide in scope, is focussed on the needs of economically deprived families largely of Spanish-American and Indian background.

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NEW YORK TIMES 1967, YOUTH CONCERTS
IN NEW MEXICO

The New York Times

THURSDAY, JUNE 1, 1967

# Youth Concerts Sprout

## Program in New Mexico Is Spurred By Eager Young Audiences Alumna

By HOWARD TAUBMAN

**Critic at Large**

Place Nina Perera Collier in a desert or on a mountain and she will find a way to make the arts bloom. When she was living in Baltimore, which is neither desert nor mountain, she helped to start what has become a powerful nationwide force known as Young Audiences. In recent years her home has been in the mountains of New Mexico, and she has been instrumental in starting a program in the arts for elementary and high school children in towns and villages that have had little or no contact with live performers. She was in New York the other day to attend the conferences marking the 18th birthday of Young Audiences, and while she was happy to reminisce about the beginning of this group, she was also eager to talk about Youth Concerts of New Mexico, Inc.

In the early days of Young Audiences, Mrs. Collier recalled, Joseph Fuchs, the violinist, and his sister, Lillian Fuchs, the violist, went to Baltimore and played in the schools. The Fuchses are not only admirable musicians but also have a relish for communicating their love of music to young people. Their Baltimore performances were convincing endorsements of the Young Audiences philosophy that there can be mutually enriching communication between musicians and youngsters in the school. As if this contribution were not enough, Mrs. Collier said, they insisted on returning the modest fee they had been paid.

### Approach Was Different

Young Audiences now arranges for school programs by a host of instrumental and vocal ensembles in many states, and when Mrs. Collier and her family moved to Española, N. M., some years ago, she inevitably thought of setting up a branch. But the situation in Española Valley, with its preponderance of disadvantaged children, called for a different approach. Mrs. Collier supplied it.

Six years ago Youth Concerts of New Mexico began a modest program in the Española Valley schools, adding new areas each year. For a brief time it had some Federal support under Title I of the Elementary and Secondary Education Act of 1965.

However, an ambitious plan for comparative evaluations of such programs in an urban area like Albuquerque and a rural one like Española Valley could not be funded. Mrs. Collier then got a limited pilot project going with the assistance of the State Arts Commission and the University of New Mexico.

Dr. Donald E. Michel of the university has been serving as project director. According to the bare words of the first report, Mrs. Collier is consultant and liaison officer. But you can bet that Mrs. Collier has been the heart of the enterprise. I would guess that she has been the guiding spirit, administrator, impresario and inspirational mother superior. The boys and girls of New Mexico—and their parents—have reason to be grateful to her.

The tentative conclusions of the first report, couched in Dr. Michel's cautious language, tend to bear out the soundness of the Youth Concerts idea, which is also at the core of the Young Audiences operations: that teaching of the arts must include early and continuing exposure to and involvement in the best from many cultures, past and present.

The methods used by Youth Concerts, like those of Young Audiences, are as varied as the gifts of the performers. The response they draw from their young audiences encourages them to try fresh and rewarding devices, and the interaction between artist and audience often becomes the most important element of the experience.

Alice and Eleonora Schoenfeld, sisters who play the violin and cello, presented a series of programs throughout Española Valley, offering short pieces by Bach, Handel, Mozart, Paganini, Ravel, Villa-Lobos and Kodaly. When Eleonora, the cellist, told the youngsters that her Guarneri was made three years after George Washington was born, there was an outburst of astonished "Whews!" When Alice strolled through the classroom as she played Dinicu's "Hora Staccato," the youngsters were fascinated by the speed of her left hand as well as the fire of the music.

At Mrs. Collier's suggestion, dancers were added to the program. This is an idea that Young Audiences might ponder, for the dance adds visual and kinetic elements that can broaden the arts experience for a child. The Vicente Romero Flamenco Dance Troupe brought the rhythm and sweep of old Spain to youngsters whose ancestors derive from this culture. Eve Gentry, who has been associated with Hanya Holm, demonstrated the freedom and variety of the modern dance.

More touching than anything Mrs. Collier had to tell of her New Mexico experience was an account of a performance by Miss Gentry. Appearing before students from disadvantaged families, Miss Gentry showed how a dancer uses her body to express states of feeling such as being angry, meek, worried, happy and lazy. When she asked for requests, a small boy called out, "Dance poor."

Federal resources, such as Title I funds, and local support, including grants from the New Mexico Arts Commission, have augmented the contributions of schools. Most of the leadership is provided by volunteers. The University of New Mexico's Department of Music and the State Department of Education cooperate. Experimentation in techniques of evaluation, the provision of sequential experiences, methods to integrate the arts programs with school curricula, teacher indoctrination have enabled educators to employ this Southwest program as a proving ground. In the 1971-72 season an important new program for young professional artists was introduced whereby instrumentalists, winners of a national competition received training for school performance at the University of New Mexico before their tour of schools throughout the State. Youth Concerts of New Mexico is described in Dr. Jack S. Stephenson's Preface to this Guide and its programs serve as illustrations of philosophy and procedures.

## Omnibus Programs

Comprehensive federal grants have also gone to the multi-media arts programs referred to as the giant "omnibus programs". Four programs have been chosen as the most significant in their influence on the course of esthetic education in the United States. They are the arts program of the State of Washington, that of Cleveland, the project centered in St. Louis which terminated in 1970, and the most recent, The Arts in Education project in Rhode Island. These have been singled out from among others as representative of the boldness and originality to be found in the post-1965 projects.

A striking example of state support of an expiring Title III project is the State of Washington's million-dollar appropriation (over two years) to the Washington Department of Public Instruction, for the continuation of the comprehensive Puget Sound Arts Program and the statewide Enrichment Through Music Program.[13] The program provides extensive supplementary educational opportunities for elementary and secondary school children of the Puget Sound Area. The individual performance areas include Children's Theatre, Grand Opera, Vocal and instrumental Music Ensembles and Male Chorus, and Lively Arts (mixed media). The following means of meeting objectives were developed:

> 1) The talents of professional artists, actors, dancers, and musicians from the Puget Sound metropolitan area were utilized to teach and coach students in their respective specialities during regular school hours when students' contact with highly skilled professional guidance could best benefit the students' understanding of ideas necessary to the basic educational process.
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> 2) Extensive use of the physical facilities of the Seattle Center has been made. The Opera House has been the setting for 72 performances involving 216,000 students. The Playhouse, home of the Seattle Repertory Theatre, has been used on ninety-seven occasions allowing attendance by 77,600 students. Dance instruction was conducted on a continuing basis and made use of rehearsal facilities found in the Administration Building. Teacher workshops were conducted in the Pacific Science Center.

3) New educational approaches to the humanities were developed by school administrators and professional artists working together to implement new conceptual programs of special interest to assist teachers and clarify subject matter for students. These programs ranged from classroom demonstrations to full-length productions at the Seattle Opera House and Repertory Theatre, and spanned the entire realm of experience within the area of the performing arts.

4) Children from all socio-economic and racial backgrounds were provided with an opportunity to engage in meaningful dialogue with highly-skilled professionals in the performing arts in their classrooms as well as to observe and participate in artistic events and productions that rank among the most significant cultural events of the Puget Sound metropolitan area. These events involve ideas that range from the most significant past to the most crucial recent major ideas in the performing arts. These events involve all major areas of performance--Opera, Symphony, Dance and Drama.

5) Exemplary educational programs and services were provided to supplement the regular school program. Professional artists were made available to schools desiring coaching, lectures, demonstrations, or concerts to supplement regular curricula. A knowledge of significant styles and forms of various periods and cultures was offered, including certain ethnic studies in the area of music, dance and drama.

Since the beginning of 1969, Cleveland's Supplementary Education Center program has been financed by the Public School System after the expiration of the Title III grant. Housed in a remodeled warehouse in downtown Cleveland, the Center provides facilities to students from all public and parochial schools in four programs: in the sciences, social studies, art and music.

The instruction program in music contains the following activities:

> Enrichment Program for the Talented provides free class and private lessons in performance, composition and listening to teacher-selected students in grades four through twelve. Through this program, musically talented public and parochial students have the opportunity to associate with and learn from outstanding musical artists who are members of the Cleveland Orchestra, Philharmonic Orchestra, Akron Symphony, Cleveland Institute of Music, Cleveland Music School Settlement, Oberlin Conservatory, Cleveland Composers Guild, and Kent State University. Since it began operating in June of 1966 approximately 5000 musically talented students have studied in this program for varying periods of time.
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> The Concerts for Your School series provides an opportunity for the general student body to hear 'live' professional performances of works for ensembles smaller than the symphony orchestra. There are sixteen ensembles and thirty-two program formats from which the neighborhood school music teacher may select a demonstration concert for his school. These include string, woodwind, and mixed chamber ensembles; folksong, art song, piano, and opera presentations. Since this part of the program began operation in May of 1966, some 470 demonstration concerts have been presented before approximately 80,000 elementary and secondary students. The concert series operates for 38 weeks of the year.
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> The Red Carpet Concerts are designed to acquaint this city's young musicians and their families with the many musical events in Cleveland and the enthusiastic people who make them possible. Prominent members of the musical community serve as hosts at a concert of their choosing for a group of four young people selected by the Center Staff. Among the hosts have been members of the board of directors of the Musical Arts Association, Women's Committee of the Cleveland Orchestra, Council of Jewish Women, Cleveland Institute of Music, Cleveland Music School Settlement, Rocky River Chamber Music Society, Council on Human Relations, Women's Symphony, Cleveland Museum of Art and the Ballet Guild of Cleveland. Since this program began operating in December, 1967 approximately 400 students have attended some 80 of these concerts.

> The Day of Musical Creativity is currently (1968) bringing between 70 and 100 fifth grade students a day from different sections of Cleveland to the downtown center. Here, working together in mixed groups of 18-30 students, they are successfully creating musical compositions in the pentatonic, diatonic, twelve-tone, and electronic idioms. The students play tapes through a device called the synchrona which transforms the sounds into visual designs and colors. At the close of each day an excited group of composers listens to a short concert of the best compositions of the day or one by professional musicians. In the course of the year every fifth grader in the city attends the day of music at least once.
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> Since the program began operating in the spring of 1966 this music program has provided otherwise unavailable music instruction to 120,000 elementary and secondary students of Cleveland through one or more parts of the program.

The program of the Metropolitan Educational Center in the Arts (MECA) in St. Louis ended its third year of a substantial Title III grant during the 1969-70 school season. Under the leadership of Dr. Arthur Custer, Director, and Dr. Judith Aronson, Coordinator, the program was designed to serve 143 public, private and parochial school districts in St. Louis. It also encompassed the surrounding five-county region east and west of the Mississippi River, with a total school population of approximately 700,000 students. MECA embraced a multi-media arts teaching program and made use of the rich cultural facilities of the area. Performing arts were represented in programs of dance, theatre, and instrumental and vocal music. Examples drawn from MECA of excellent procedure and project design have been employed as models for study throughout the present Guide.

Unfortunately this highly successful program was discontinued at the end of the 1969-70 season because neither school nor community financial support could be raised.

It is significant to note that of the three important multi-media programs mentioned so far, the two that have survived have done so only because the local school systems incorporated them into their regular curriculum and budget.

The fourth omnibus statewide multi-media arts project "Arts in Education" under the auspices of the Rhode Island Council on the Arts, one of the new "Joint Projects", is designed by its federal sponsors, the National Endowment for the Arts and the Office of Education, Arts and Humanities Program, to serve as a model for other states. The three year grant of $350,000 must be matched from state funds. The new program, commencing in the 1970-71 school season, is largely a performing arts component in Rhode Island schools and encompasses the visual arts, poetry, dance, theatre, and music by professional artist-teachers. In keeping with the recent trend, the emphasis is to first involve teachers in the art process through participation in workshops under the direction of the professional artist.[14] This collaborative program and its design augurs well for the project's future stability and its chances of survival as an integral part of the state's school curriculum. Dr. Arthur Custer is the Rhode Island omnibus project director.

At this writing, a note of optimism for the new decade fills the minds of the protagonists of performing arts education programs, in the face of many frustrating experiences of the past when programs bravely begun, like its St. Louis MECA prototype, failed in spite of Herculean efforts to secure local support.

## JDR 3rd Fund

Adding to the diversity of new projects like those in Cleveland, Seattle and the new Rhode Island project, but in line with the current trend toward comprehensiveness, the JDR 3rd Fund established its Arts in Education Program in three settings. These are: a suburban community, University City, Missouri; a medium-sized town, Mineola, Long Island; and an inner-city school, P.S. 51 on West 45th Street in New York, a project directed by the Bank Street College of Education. The three projects seek to include the arts as an integral part of general education at all grade levels and to establish models that can be adopted by other schools.

These projects are concerned with the development of curricular approaches and materials, teacher training and the active involvement of community, artistic and educational resources. Each has a research component designed to evaluate the projects. The methods used are those referred to in Chapter 3 concerning evaluation approaches, in the section dealing with formal evaluation methods. (See page 23). With the help of an experienced arts consultant project staff-members analyze their own achievements.

Two new areas of activity are described in the JDR 3rd Report for 1971. The first is support from the Fund for an eighteen-month period providing the services of a part-time coordinator to assist "with communications and coordination functions not provided in the original IMPACT grant from the Office of Education...". The project IMPACT (Interdisciplinary

Model Programs in the Arts for Children and Teachers) is briefly outlined earlier in this Chapter on page 51. The program develops an arts-centered curriculum in five school districts: Columbus, Ohio; Eugene, Oregon; Glendale, California; Philadelphia, Pennsylvania; and Troy, Alabama.

The second activity is Fund's sponsorship of "an effort of the College Entrance Examination Board to strengthen the arts in general education concept at the high school level through the development of advanced courses in art and music". 15

Observing that only a small percentage of the adult population is interested and involved with the arts, John D. Rockefeller 3rd discussed reasons for the present situation in a speech to the General Assembly of the Arts and Education Council of Greater St. Louis on April 17, 1969:

> I am talking about a deficiency that all of us have contributed to, because our schools give us a rather faithful reflection of the larger society. Job-oriented studies, science, technology, all have high priority. College entrance requirements are obedient to the same value system, and thus serve to restrict the amount of time spent on the arts in the lower schools. Teacher training institutions have never been noted for intense interest in the arts and as a result most teachers are uncomfortable with them. Just as our society lets the arts fend for themselves, so do our schools.

> Arts education is considered a separate matter, not woven into the fabric of general education. Our present system is to involve some of the children usually those who demonstrate special interest or talent -- with one or two of the arts. Theater, dance, film, architecture are virtually nonexistent.. As a result, the teaching of history remains distinct from art history. Our children graduate without understanding that the creative scientist and the creative artist have a great deal in common. Segregated and restricted in scope, the arts are a kind of garnish easily set aside like parsley.
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> A clear-cut conclusion emerges: we need to expose all of the children in our schools to all of the arts, and to do so in a way that enriches the general curriculum rather than reinforcing the segregation of the arts.
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> The objective would be to make it possible for each young person to be in a position to decide for himself what role the arts are going to play in his or her life. With a full exposure to the arts in school, the graduate would be prepared to draw upon the arts for pleasure, for information about the range of possibilities for development open to him as a human being. (Quoted with permission).

Few public statements have been more consonant with the philosophy and objectives of the performing arts education movement.

Now, after several years of operation, the wisdom of the program's basic philosophy has become increasingly apparent. Participating schools are totally involved in the experiment. They have full responsibility for the program design, and teachers as well as specialist teams contribute to this process. The heartening progress of these projects was dramatically expressed in the statements made by Miss Kathryn Bloom, The JDR 3rd Fund Arts in Education Program director, at the May 1970 St. Louis "Youth, Education and the Atts" Conference.

## Roberson Center

This summary would be incomplete without a more detailed discussion of the important part played by the Roberson Center for the Arts and Sciences in Binghamton, New York.

Under Keith Martin's direction the Center planned and later supplied its direction and facilities for a significant and ground-breaking Title III Program. Entitled Susquehanna Regional Supplementary Education Center, [16] the project incorporated dance, theater, opera and music from local and state sources in its many educational services. This Roberson-designed project supplied performances for 270 schools in 96 school districts within a 7500 square mile area including its immediate urban area, suburban communities and the surrounding Appalachian farming communities.

Out of these many programs came persistent questions about how design and content could be improved. And in the Summer of 1967 the Roberson Center inaugurated a Pilot Conference, first of a series in successive summers, to examine the philosophy of the performing arts movements and the principles needed to guide the training of performing artists and educators around the country seeking to up-grade the level of programs for school children.

A Ford Foundation Grant of approximately $200,000 assured the continuation of the important summer conferences of the Roberson Center for three more years. Four-week sessions of conference workshops were followed during the winter months by studies in the field.

Keith Martin, Roberson Center's Director has announced a grant of $200.000 from the Ford Foundation to prepare a 60 minute pilot video tape during the period July 1972-June 1973. The purpose of the TV film is to develop the young child's (3 years to 10 years of age) sensory acuity using esthetic experiences with music as the central stimulant, but with all the other arts included. Mr. Martin describes the film as the esthetic counterpart of the extremely successful Sesame Street program, which, in contrast, is aimed at the cognitive aspects of learning.

William Watson, on leave as Music Director of the New York Committee of Young Audiences Inc. and Phillip Burnham, percussionist, also connected with Young Audiences, have been chosen as Directors of this exciting project. The challenging program grew out of 6 video tapes made at the Arts in Education 1971 Summer Conference directed by William Watson.

During late November of 1972 outstanding educational TV experts will meet to plan the film. The grant of $200.000 will be divided with 20% spent for the organization of the material, 30% for production and most of the remaining funds for evaluation, measurement and development of methods of testing. These latter relatively unexplored problems, as we know, offer many more difficulties than in the field of cognitive learning. In our opinion the new program can represent an important "breakthrough" in the critical area of child's sensory development (development of child's feelings and emotions), an area neglected in present day early education.

## Trends in the Seventies

It will be noted that the most recent and successful programs in school performing arts education are those which are firmly established as a part of the school curriculum at all levels. The programs include teacher indoctrination. They depend on sequential experiences. Provision is made for assuring future budgeting with increasing responsibility placed in the hands of the school administration They depend on the artistic resources of their communities as far as possible.

Professional artists-teachers trained by conservatories, arts schools, university arts departments, societies supporting the arts are at last questioning the relevancy of their earlier philosophy of teaching, and at least in the case of New York City's Lincoln Center for the performing Arts, a complete rethinking process will soon be underway according to the important study by Mark Schubart, Director of Education.

Trends in the Seventies

Mark Schubart, Education Director Lincoln Center for the Performing Arts. His Report, "The Hunting of the Squiggle" A Study of a Performing Arts Institution and Young People conducted by Lincoln Center. (See SOURCES OF INFORMAATION AND BIBLIOGRAPHIES.)

From the New York Times
April 17, 1972

# Lincoln Center Proposes Wider Youth Involvement

By PAUL L. MONTGOMERY

Lincoln Center is in the midst of a critical re-examination of its performing arts program for young people, which has reached nearly six million students in the metropolitan area in the last 11 years.

The center's director of education, Mark Schubart, has concluded after leading a year's study of its own and similar programs that the only satisfactory way of making the arts relevant to the young is to begin new community organizations specifically for them, rather than as afterthoughts to the adult schedule.

"Basically, there is no room for young people in the concert hall, the theater, the opera house," says Mr. Schubart's report, to be released today. "The youth is a welcome guest in a grown-up house, but a guest nonetheless. There is no place to talk to him, to find out what is on his mind, to show him things, to let him explore on his own. Is it surprising that he is a reluctant and infrequent visitor?"

Tim Kantor

Mark Schubart

In the proposal, entitled "The Hunting of the Squiggle," there would be de-emphasis of presentation of recognized works in a formal setting, which now makes up the bulk of what passes for youth programs. Instead, there would be smaller informal projects, involving artists, which would attempt

Continued on Page 46, Column 3

# Lincoln Center Study Proposes Programs to Involve More Youths

Continued From Page 1, Col. 5

to form basic esthetic perceptions in the young.

Mr. Schubart explained in an interview that he felt most youth programs by arts organizations appealed basically to young people already interested in the arts. "What we should be trying to do is get that other 96 per cent of the population," he said.

The proposal for a new arts organization just for youth—Mr. Schubart calls it "the squiggle"—has already elicited enthusiasm. Ewald B. Nyquist, State Commissioner of Education, in a letter, called it "educationally sound and strikingly innovative."

"I am of the opinion that there is an increasing need for organizations outside the formal school structure which can serve as resources in the educational process," Mr. Nyquist wrote. "The new kind of organization you envision could well play such a role. As a laboratory, it could be instrumental in finding new ways of introducing creative and humanizing elements into the mainstream of education."

### Center Seeks Support

Lincoln Center is seeking foundation and other support for a three-year laboratory embodying the suggestions of the report. "We envision this program as bringing together artists, young people, teachers, community leaders and others in a unique performing arts environment," said John W. Mazzola, the center's managing director.

The project's nickname derives, it appears, from Mr. Schubart's methodical nature. With his associates in the study, he set forth in charts and diagrams the group's goal, the background of arts programs for young people and their findings on 200 education programs by arts institutions in the country.

There was agreement that the programs already in existence met neither the goals set in the study nor the capabilities of the arts community. When it came time to diagram an organization that would fulfill the aims, however, what emerged was a sheetful of curlicues and contortions—the "squiggle."

In the 204-page final report, the squiggle is reduced to a neater system of inputs and outputs but it still contains 29 boxes, 21 arrows and 5 brackets.

Basically, the organization would attempt to bring together artists, teachers, community agency leaders, parents and students in an informal performing space. In the interdisciplinary collaboration would arise a kind of art directed as much at education as at performance, it is planned.

For example, a typical arts program now might involve seeing a performance of an opera. In preparation, the students might learn what story it tells and how some of its musical effects are made.

In the new organization, the students might compose their own opera, perform it and record it, criticize it and then rewrite. Or they might sit in an empty room and try to describe what sounds they hear. For dance, a choreographer might show them how he would interpret for the stage some familiar acts—walking to classes, playing basketball and the like.

"What we want to teach them is how to see and how to hear, so that they'll never look at things in quite the same way again," Mr. Schubart said. "That is a fairly daring position to take, because once they learn they may wind up feeling that what we're presenting to them at our theaters is not for them."

### Parents' Role Emphasized

Mr. Schubart emphasized that, while artists would play an important role in developing the program and its curriculum, their role in energizing the student discussions would have to be taken over by teachers and parents if the project were to expand to its limits. "I do not suggest that artists replace licensed teachers," he said. "This is a way of bringing them together in a way they've never been brought together before."

The study was conducted by Lincoln Center, Inc., which operates the student program and serves as landlord and secretariat for the center's constituent groups—the Metropolitan Opera, the New York City Ballet, the New York City Opera, the New York Philharmonic, the Repertory Theater, the Library and Museum of the Performing Arts, the Juilliard School, theh Film Society and the Chamber Music Society.

The Carnegie Corporation provided a grant of $79,250 for the study. The report will be published later this year by Praeger.

## FOOTNOTES TO CHAPTER 4 GROWTH OF PERFORMING ARTS PROGRAMS IN THE UNITED STATES

[1] Howard Taubman, The New York Times, February 15, 1952 "An Effort to Provide Good Music for Children in Baltimore Schools, National Group Formed, Young Audiences, Inc., to Hold Programs Here February 29 -- Plan was conceived in Baltimore Two Years Ago.". This article announced the founding of the Young Audiences national movement. Mr. Taubman has remained one of Young Audiences' most devoted protagonists.

[2] Among the members of the present Music Advisory Board, nearly all of whom were members of the original Board, are: Claus Adam, Leonard Bernstein, Norman Dello Joio, Joseph Fuchs, Lillian Fuchs, Mieczyslaw Horszowski, Eugene Istomin, William Kroll, Gian-Carlo Menotti, Yehudi Menuhin, Erica Morini, Edna Phillips, Thomas Scherman, Alexander Schneider, Rudolf Serkin, William Steinberg, Isaac Stern, George Szell, Alfred Wallenstein.

[3] Thomas H. Hill and Helen M. Thompson, "The Organization, Administration and Presentation of Symphony Orchestra Youth Concert Activities for Music Educational Purposes in Selected Cities", Part I - Summary, January 1968, OEO. Bureau of Research, No. OEOC2-6-061548-1998 Final Report.

"Schools and Symphony Orchestras", A Summary of Selected Youth Concert Activities, U.S. Department of Health, Education and Welfare. Office of Education, 1971, with Forward by Harold Arberg, Chief, Arts and Humanities Program. Superintendent of Documents Catalog No. HE 5.233:33050. This Summary of the above Final Report represents a 99 page handbook illustrated with excellent photographs of artist-student interaction.

[4] Judith Cecilia Dodge Breneman. "A Study of Opera Education for Elementary and Secondary Schools With An Examination of Opera Education for Young People in San Francisco", an unpublished thesis accepted in January 1970 for the Master of Arts Degree, San Francisco State College (with permission).

[5] Hanna Rose, A Seminar on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged, Brooklyn Museum, October 1966-April 1967, Final Report, 7-0254 ED 011 073.

[6] Ibid.

[7] Joseph Farrell, Associated Council of the Arts "Youth,Education, and the Arts" - A Conference on a Total-Community School Collaboration, March 1970-March 1971, Project No. 0-0173.

[8] Mary Hale, Chairman of the Alaska State Council on the Arts, Christine Donovan, Junius Eddy. "Survey of State Arts Councils and Commissions' Assistance to Arts Education for Youth", compiled by the Associated Council of the Arts for the May, 1970 Conference "Youth, Education and the Arts". 35 pages. Supplies sampling arts education programs administered or funded by state Arts Councils (K through 12) as part of or supplementary to curriculum.

[9] Junius Eddy, "The Educational Laboratory Theatre Project", (Typescript), The Arts and Humanities Program, U.S. Office of Education, August, 1968.

[10] Stuart Vaughan established the Seattle Repertory Theatre in 1963 (with local funds) after four years with the Phoenix Theatre in New York and four with the New York Shakespeare Festival before going to head the Laboratory Theatre Project in New Orleans in 1966. His recent publication, "A Possible Theatre", McGraw-Hill, New York, 1969, tells the story of these three important programs.

[11] Wade M. Robinson, Final Report "A Research Program for the Educational Laboratory Theatre Project", Central Midwestern Regional Educational Laboratory, Inc. St. Ann, Missouri, Dec. 1966-Nov. 1970, Project No. 7-0310, Office of Education.

[12] Don C. Bushnell, Final Report "The National Survey of the Performing Arts for Urban and Rural Youth: The Arts Education and the Urban Sub-Culture, The Communications Foundation, Santa Barbara, California, September 1969". Grant OEC-0-8-071104-1742, U. S. Dept. of Health, Education and Welfare, U.S. Office of Education.

[13] Adapted from the Puget Sound Arts and Sciences Program Evaluation Report (Performing Arts Component) January 1969 and brought up to date to describe changes in program under the 1969-71 million-dollar biennium grant by the State of Washington Legislature to the State Department of Public Instruction as a part of the Omnibus Education Appropriations Act.

[14] Arts in Education Project of the Rhode Island State Council on the Arts, is described in detail in its Fact Sheet for the 1970-71 season, and in the press release of the Providence Journal, Oct. 1, 1970.

[15] The JDR 3rd Fund Report, 1971, Arts in Education Program, page 35 and 36.

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The Susquehanna Regional Supplementary Education Center received its principle financing from federal sources (Title III) although the New York State Council on the Arts, participating schools and foundations also contributed support. The accumulated grant totalled $710,000 by the time the project concluded on May 31, 1969.

The Roberson Center staff designed and wrote the application for the coordinated, regional program for supplementary educational services, the first of such breadth to be funded by the U.S. Office of Education under Title III ESEA 1965. When the program was put into operation under contract with the Broome County Board of Cooperative Educational Services, the latter agency supplied the liaison for the participating school districts of the area.

Under the supervision of Mrs. Oliver Winston, who had become familiar with the operation of Young Audiences programs in her leadership in Baltimore as Vice Chairman and Chairman of the Young Musicians Series, the Roberson Center developed its multi-media performing arts programs, selecting the best of the New York State Educational performance organizations. The tours of visiting artists included demonstration performances at the Center, teacher training seminars, as well as presentations in city, suburban and rural schools, with excellent pre- and post-performance materials. For example, the period January 1967 through June 1967 encompassed 16 separate performing arts groups, a total of 152 performers and technical assistants, and a total of 179 performances for audiences of 54,066 young people. Of these, ten were Young Audiences ensembles from New York City, Ithaca and Buffalo; supplemented by The Portable Phoenix Theatre Company; the local Community Symphonette; the Tri-Cities Opera Company; the Oleg Briansky ballet lecture and demonstration; John Covelli, piano-lecture recital; and five performances of the Community Symphony in area schools.

The accomplishments of the Upper Susquehanna Regional Supplementary Educational Service Center Project have been summarized in the following documents:

APPLICATION FOR A CONTINUATION GRANT, Project No. 66-416, Grant No. OEG-1-6-000416-0297;

"Education of the Finger Lakes,Southern Tier Region New York State", Office of Regional Resources and development, Cornell University, Ithaca, New York, by members of the Department of Education, J.R. Egner; W.T. Lowe and F.H. Stutz.

Evaluation Report by John Carr Duff, Professor at New York University, December 1967;

Evaluation Report by Robert E. Armstrong, Assistant on the staff of the Rockefeller Brothers Fund, April, 1967.

# PART III

## PART THREE

## CHAPTER 5 THE ROLE OF THE ARTIST

The fundamental concepts of the performing arts program in schools were envisioned in the very first concert given in Baltimore in 1949. Since that time they have been refined and expanded, and the growth process is still continuing. The formula of interaction brought about by the motivation, involvement, and discovery process remains the bedrock on which these programs are built.[1] Charles B. Fowler has touched upon this idea. He refers to the child's involvement in the meaningful music experience as "the act of discovery... closely allied to the flash of insight or the advent of awareness which accompanies creativity." [2]

The artist should realize his own **role involves much more than simply a skilled performance.** The value of the experience he provides is not tangential but basic to the educational process. It relates to the child's growing self-awareness, his development in sensitivity and expression. These are matters of intimate concern to any artist, and they lie at the heart of the desired interaction between artist and child.

### Program Planning

The goals have been set forth in Chapter 2. How can the artist achieve them? What practical suggestions can be offered to him in the preparation and presentation of programs?

Techniques are generally similar, for the young child as well as for the intermediary and secondary student. Arts programs geared to the needs of older pupils will require some reshaping of the elementary programs, although the basic principles remain the same.

It should be noted that the recommendations for program design, discussed in this Chapter apply to all the various performing arts media, although many of the examples stem from programs in the field of music.

## The Audience

The artist must be fully informed of the composition of his audience. He must know the age level, background, prior experience, and all the details which will help him to determine the needs of his audience. Let us assume that the ideal audience is small enough to insure informality and intimacy; that in the elementary school the duration of the program will be from 35 to 45 minutes, while 50 to 55 minutes is suitable for the older students; that the auditorium and seating facilities will insure that every pupil can hear and see comfortably without strain; so far as is possible the audience will be homogenous, that is to say, composed of students from the same grade or from contiguous grades. (See Chapter 9 ).

All artists should be aware of the interests of students at all age levels and should allude to these interests in their explanations. The artist must be attuned to the point of view of his audience, the latest jargon, and the heroes of the space age. Knowledge of physics and other sciences is assumed in connection with sound production and recording; the significance to the students of television, films and other methods of communications must be recognized; and it must be acknowledged that electronic music is part of the contemporary experience.

And of course the environment of the child is of tremendous importance -- whether urban or rural, whether black or white, whether rich or poor.

### Devices used in Program Design

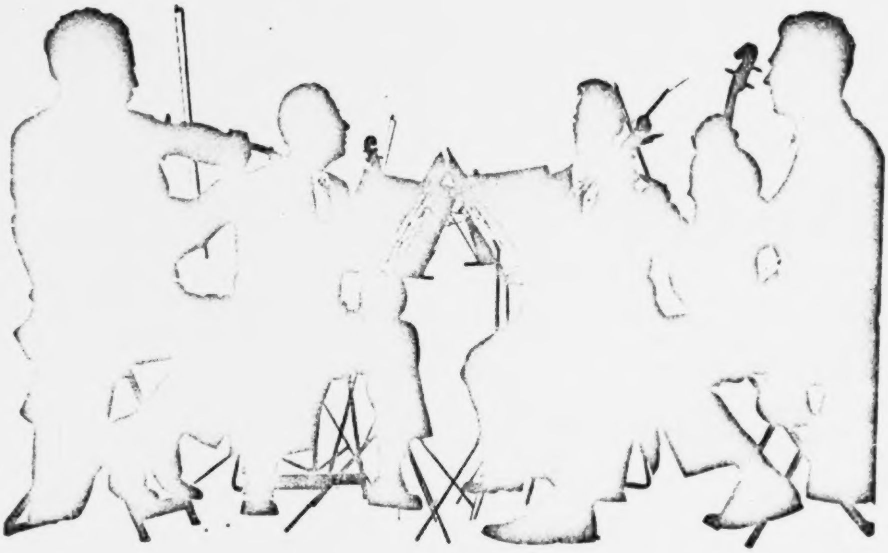
1. Unifying Theme. Artists have found that a unifying theme can give their programs a quality of cohesiveness. Examples of this approach are numerous. The New Music Quartet performing in Baltimore in 1952 chose the theme of the dance form as it appears in quartet literature. The gigue, sarabande, gavotte, waltz, country dance and other forms were illustrated. The real point which the artists sought to communicate was the fact that all music is basically made up of four-four or three-four time.

2. Taking the Audience Behind the Scenes. Performers often attempt to make clear to the student the special qualities of the art form including the techniques that go into the preparation of a presentation. The audience may be brought back stage to share more fully the artist's experience. The musician may shape his program in the format of a rehearsal. The actor or theater director can suggest different

Artists have used the Unifying Theme in designing programs.

The New Music Quartet, in Baltimore schools and the Museum of Art in 1952.

# NEW MUSIC QUARTET



**FEB. 13**
**SATURDAY MORNING**
at eleven o'clock
in the Auditorium

BROADUS ERLE VIOLIN — MATTHEW RAIMONDI VIOLIN — CLAUS ADAM CELLO — WALTER TRAMPLER VIOLA

**baltimore museum of art**

**TICKETS -**
**For young people $ .25**
**For adults accompanying — .50**

## YOUNG MUSICIANS SERIES

**5407 Roland Ave.**
**Baltimore 10, Maryland**

PROGRAM — THE DANCE IN STRING QUARTET MUSIC

| | |
|---|---|
| SARABANDE from "Concert Pour Violes " .......... | Marc-Antoine Charpentier (1639-1704) |
| MINUET from "Sonata a Quatro" in D ............ | Allessandro Scarlatti (1660-1725) |
| MINUET from Quartet ,Op. 33 ,No.2 .............. | Joseph Haydn (1732-1809) |
| ALLA TEDESCA from Quartet ,Op. 130 ............. | Ludwig von Beethoven (1770-1827) |
| ALLA ESPAGNOLA from Quartet ,Op. 58,No.2 ........ | Ludwig Spohr (1784-1859) |
| POLKA from Quartet in E Minor .................. | Bedrich Smetana (1824-1884) |
| DANSE ORIENTALE from "Novelettes" ............... | Alexander Glazenoff (1865-1936) |
| FOXTROT from "Five Pieces for Quartet" ......... | Alfredo Casella (1883-1947) |
| JIVELY from a quartet in jazz idiom especially composed for the New Music Quartet,1953. | Arthur Koentz |
| FINALE from Quartet in D Minor .................. | Franz Schubert (1797-1828) |

ways of making an entrance or reading the lines. He tries out a variety of techniques which disclose the actor's decisions concerning the interpretation of the play. Sometimes the player puts on his make-up or dons his costume in view of his student audience. This device has been successfully employed in concert-opera and dance performances.

3. Practice and Games. Artists should not overlook two principles in program design: that children can develop keener powers of discrimination through repetition and practice; and that making a game of the exercise provides strong incentives for learning. For example, to help the child perceive the rondo form in musical composition the performer may compare the music to a double decker or triple decker sandwich -- a piece of toast, a slice of ham, a piece of toast, a slice of Swiss cheese, a piece of toast, and so on. He explains " The music we will play is made up of parts, one of which is repeated like the pieces of toast. In the game we want to see how many of you can tell us how often we play the main tune". After the children have heard the music and vied in answering correctly, the artists may discuss the word "rondo" and compare it to a familiar round, or write out the ABACADA structure, but usually by this time the children will have grasped the design.

4. Improvisation. Some art forms rely on improvisation as a basis for communication. The new approaches to creative drama are especially dependent on this technique. There are numerous examples of theater games and other devices whereby both the actors and the students fabricate the plot and their interpretations as they go along, often reacting differently to the same general story line as moods and emotions change.

The technique of improvisation is also an essential element in Jazz performance. This was made clear by the Mitchell-Ruff Jazz Duo (piano and French horn or piano and double bass) when a volunteer from the audience was asked to play a short tune on the piano. Then the artists repeated the theme and performed clever variations which delighted the children.

5. Youthful Talent. The performance by a young artist invariably sweeps the school audience into a kind of excitement rarely matched by the presentation of older professionals. The empathy and admiration build during the performance and reach a climax at the close. Program planners will find that the presentation of young, gifted artists provides the greatest incentive through the identification of the audience with its peer, an earnest and dedicated young person whose involvement in his art impresses and inspires.

## Sequential Experiences at all Levels

Repeated experiences to deepen the student's perception are of the greatest value. By "sequential experiences" we mean a building up of experiences in related fields. We do not mean that each program must be devoted to a single "unifying theme" such as "form", "rhythm" or "color". As we have stressed earlier in this chapter, these tend to be unnatural divisions of an art form into arbitrarily chosen categories of experience and really offer nothing more sequential than a series of program titles. We feel it is more valuable to sequence programs to reinforce one another so that melodic concepts discovered in October are reinforced in November, expanded in January, and so forth. Sequence can intensify reinforcement and can familiarize by reiteration and amplification over a substantial period of time.

The first sequential program attempted by Young Audiences took place in the Little Red School House in New York City in the fall of 1953. Four or five successive concerts were presented to the same children of the fifth and sixth grades by the New Music Quartet. The opening concert was designed to introduce the children to the sounds of the instruments separately and together. Next the musicians took up the question of musical forms. They tried to show that a composition has to be made up of organized elements. To demonstrate theme and variations, the players chose the

Beethoven Opus 18, No. 5 which has a simple melody. Without telling the children why, the teacher had taught them the melody ahead of time. So when the artists played it, the children immediately recognized the tune and were able to hum along with the performers. At the end of the series of concerts the children had become intensely interested in the individual instruments and in the music written for the quartet. The teachers were convinced that the repeated exposure by the same group of artists was a valuable approach, especially as a means of preparing pupils for orchestra participation.

The Metropolitan Educational Center in the Arts project in St. Louis conducted a model experiment in its SEQUENCE CONCERTS series. Students in all grade levels, in a variety of urban and suburban schools,hear programs of string, brass, woodwind and percussion ensembles, followed by a concert by the St. Louis Symphony.(See Chapters 3 and 4).

Another worthwhile sequential program for the upper elementary grades was initiated in Espanola Valley Schools under the aegis of the Youth Concerts organization during the spring and fall of 1967. Bi-weekly performances of string players were planned to supplement the school classes in music appreciation. The successive performances presented a violin solo, a cello solo, then a violin and cello duo. Finally, a viola was added to make a string trio. The music teacher used charts, recordings, and films to reinforce her classroom presentation. Each program of live music dovetailed with her lesson plans. The performers started with the production of sound and the sound effects of their instruments. Next they played compositions illustrating the development of styles of music, from early times to the present. The final program of the string trio developed the theme of the musical dialogue between the different instrumental voices with the interweaving of melodic lines. The lesson also illustrated the fact that chamber music is a give-and-take by participants of equal importance. The experiment as a whole had required organization and considerable effort, but both the school and the artists found the program enormously satisfying.

Under a three-year Ford Foundation grant which will encourage schools to assume increasing administration and financial responsibility, the New York Committee of Young Audiences, Inc. inaugurated, in early 1971, an especially important program for elementary grades. The same students are exposed in a limited time period to a series of five coordinated presentations given in intimate settings to permit a "unique interaction of discovery between musician and child".[3] Since a relatively small number of students receive the programs they are usually presented in a classroom. The school principal, staff members and the school board are indoctrinated and become deeply involved. This program is enormously significant as a pilot experiment. William Watson, Music Director of the New York Committee of Young Audiences, has placed special emphasis on the supervision of the project which in part stemmed from his experiences at the

Roberson Center for the Arts and Sciences in the fall of 1969 and 1970,(see Chapter 4, page 69 , Conferences for artist training).

There are a few more isolated examples of sequential performances, mostly in music, but on the whole, this important area has been neglected. Budgetary considerations no doubt play their part in this lack, but when programs or performing arts are planned, administrators should give more thought to the interrelationship of programs and the possibility of invoking the sequential approach.

In this connection, note the Spring 1972 reports of the new "Intensity Programs" in the Young Audiences, Inc. Newsletter June, 1972, announced at the National Young Audiences Conference in Los Angeles. (See Appendix to Chapter 4, Section a.)

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In concluding our discussion of general considerations it may be valuable to take a look at the directives which are issued to instruct performing artists by many organizations in assisting the performers in the task of designing and planning programs. Recommendations often contain such advice:

- Select material you believe in and wish to share with the children.
- The opening gambit establishes the contact with the children and starts the flow of interaction.
- Informality helps to break down the barrier between performer and audience.
- Don't talk about the work but perform it.

- Children are curious. They are impressed by the mechanics and complexity of instruments and art forms. They enjoy knowing how things fit together. They have a sense of order.
- Children respond to the skill of the performer and recognize and admire competence.

- Your task is to involve the children. Their responses tell you what they have perceived.
- Plan a short question and answer period. Repeat the child's questions, so that all can hear.
- Use the techniques of pace, variety, contrast, tension, relaxation, surprise, humour.

Sample of program
showing how performers
meet the needs of varying age
groups. (A Young Audiences program)

## EISENBERG STRING QUARTET

Liaison: Marcella Eisenberg
Young Audiences, Inc.
115 East 92nd Street
New York, New York 10028

1968 - 69

### PROGRAM (K - 3)

| | | |
|---|---|---|
| Allegro - Op. 1 No. 0 | F. J. Haydn | (1732-1809) |
| Allegro - Op. 1 No. 1 | F. J. Haydn | |
| Wrestling | B. Bartok | (1881-1945) |
| Minuet - Op. 168 | F. Schubert | (1797-1828) |
| Quartet in F - Assez vif | M. Ravel | (1875-1937) |
| Little March | W. Kroll | (1910- ) |

* * * * * * * * * * * * * * * * * * * * * * * * *

### ELEMENTARY PROGRAM

| | | |
|---|---|---|
| Quartet #3 Op. 44<br>Allegro Vivace | F. Mendelssohn | (1809-1848) |
| Quartet #3<br>Andante | G. Rossini | (1792-1868) |
| Quartet #2 in F Op. 92<br>Allegro | S. Prokofiev | (1891-1953) |
| Quartet #6 Op. 17<br>Presto | F. J. Haydn | (1732-1809) |
| Quartet #1 in D Op. 11<br>Scherzo | P. I. Tchaikovsky | (1840-1893) |
| Quartet #3 Op. 51<br>Allegro Assai | A. Dvorak | (1841-1904) |

* * * * * * * * * * * * * * * * * * * * * * * * *

PROGRAMS SUBJECT TO CHANGE WITHOUT NOTICE

Meeting the needs of varying age groups

## NEW YORK PERCUSSION TRIO

Liaison: Arnold Goldberg
YOUNG AUDIENCES, INC.
115 East 92nd Street
New York, N.Y. 10028

1968-69

### ELEMENTARY PROGRAM

| | |
|---|---|
| Ritual Fire Dance | De Falla |
| Nanigo Rhythm* | |
| Fiesta | Wright |
| Picasso | R. Wright |
| Love for Three Oranges * | Prokofiev |
| Discussion of Percussion Instruments.. | (Definite & Indefinite) |
| Timpanis' importance in the orchestra | |
| Sonatine | A. Tcherepin |
| Incantation | Wright |
| Pixie Polka | H. Breuer |
| Percussion goes Latin* | |

### INTERMEDIATE PROGRAM

| | |
|---|---|
| Galop | Stravinsky |
| Rhythm, the pulse of music* | |
| Theme and Variations | H. Farberman |
| Country Dance* | Mozart |
| Sonata for piano and percussion (2nd Move.) | Bartok |
| Three Brothers | M. Colgrass |
| Etude #1 | Barnes |
| Cuban Concerto | Wright |
| Mambo* | |

*Audience Participation

PROGRAMS SUBJECT TO CHANGE WITHOUT NOTICE

SHADES OF SANITY - A SOUND ODYSSEY (MUSIC FROM THE GLOBAL VILLAGE - ED BURNHAM)

83-C

Experimentation in Multi-media Art Forms, presented at the Associated Councils of the Arts Conference, St. Louis, May 1970.

## PROGRAM

| | |
|---|---|
| Seventh Etude for Woodwind Quartet | Film<br>Vibrating World |
| String Quartet Op. 18 No. 2<br>Allegro con Brio<br>Ludwig Van Beethoven | Film<br>Vibrating World |
| String Quartet Op. 74 No. 2<br>Allegro Spirituoso<br>F. J. Haydn | Guest Artist<br>Elliot "Slam" Stewart |
| Quintet<br>H. Villa Lobos | Film<br>How We Explore Space |
| Piece for String Quartet<br>Igor Stravinsky | Slides - Times Square<br>Bill Watson |
| Synthetic Blues<br>Ed Burnham | Film<br>The Great Train Robbery |

ABA
Tape by Ed Burnham

| | |
|---|---|
| Interlude<br>Irving Fine | Quartet in D minor<br>Andante Con Moto<br>Franz Schubert |

Quintet
John Bavicchi

Camerata Woodwind Quintet, Western Illinois University Gerald Carey, Flute; Roy Lawrence, Oboe; George Townsend, Clarinet; Roger Collins, French Horn; Robert Koper, Bassoon.

Lincoln String Quartet, Southern Illinois University Edwardsville. John D. Kendall and Kent Perry, Violins; Robert Schieber, Viola; Joseph Pival, Cello

Director - Bill Watson

Asst. Director - Ed Burnham

Technician - Herb Batson

Film "The Great Train Robbery" courtesy of Ralph Hocking

Tour Coordinator - Bill Nemoyten, Executive Director, Quincy Society of Fine Arts.

The creative environment of the Roberson Center made this program possible.

* Acknowledgements *
The Quincy Foundation, The Quincy Society of Fine Arts
Associated Councils of the Arts, Illinois Arts Council
George M. Irwin

## FOOTNOTES TO CHAPTER 5 THE ROLE OF THE ARTIST

[1] The "Pilot Conference" which explored the problems of training musicians for performing arts programs, held at the Roberson Center for the Arts and Sciences in Binghamton, New York in August, 1967, under the direction of Richard O. Kapp, arrived inductively at the interaction formula, or what we refer to as the "discovery method".

[2] Charles B. Fowler, "The Discovery Method", Source Book III Perspectives in Music Education (Washington, D.C.: Music Educators National Conference, 1966), P. 232. (with permission.)

[3] New York Committee of Young Audiences, Release to Schools, January 1971, supplies description of the new project. Lesson Plans of March 2, 1971 sent to participating schools, outline the program objectives and follow-up suggestions for teachers. Each event is evaluated with the use of a checklist by a Young Audiences representative.

# CHAPTER 6 TRAINING OF ARTISTS

Art directors, administrators, teaches and others concerned with the performing arts program have discovered that properly supervised in-service training is essential for the adaptation of the talented artist to the educational needs of the program. We have found that very few performers, no matter how gifted, are aware of the educational goals and techniques required to make this learning process a success. Properly trained artists are as essential to performing programs as properly trained teachers are to teaching programs.

## On-the-Job Training

### Roberson Center for the Arts and Sciences in Binghamton, New York

On-the-job training was the basis for the important Pilot Conference that was held at the Roberson Center for the Arts and Sciences in 1967 in Binghamton, New York. Keith Martin, director of the Center, planned the conference to study the philosophy and training methods for program design and to test the effects of the programs on children. Under the leadership of Richard P. Kapp, then the National Music Director of YOUNG AUDIENCES, artists, educators and children tried to isolate the factors to be considered in designing *any* program, and then actually designed programs to see how their emphasis on different facets would alter the receptivity and actual learning of their audience.

Each day selected ensembles presented programs to school children and each session was followed by a discussion of the methods used, their validity and the principles underlying the teaching experience.

Soon artists themselves discovered their own unique approaches, which communicated to the children successfully. Each group found particular techniques to make its programs more effective, but the factors to be considered in designing any program were common to all. The participation of educators and psychologists accelerated the group research process.

A second conference under Mr. Kapp's direction was held in 1968 when further study of program design took place but greater emphasis was addressed to the problems of research and evaluation.

Subsequent Binghamton conferences supervised by William Watson, present music director of the New York Committee of Young Audiences, in the summers of 1969, 1970 and 1971, carried on the work of the previous years, exploring many new avenues of the artist training process. Further allusions to the developing program will be found throughout the Guide.

In our opinion the Roberson Conferences have been the most far-reaching and significant programs, to date, in the field of in-service training of artists.

## Examples Derived from Theatre and Pantomime Programs

So far we have emphasized the training of musicians for school performance. However, substantial strides have been made in the preparation of actors for drama presentation for children. To examine two recent examples:

One of the programs takes place in the Atlanta Children's Theatre, established as a resident professional company which confines its activities to children's theatre. It was spearheaded by the Junior League of Atlanta and presents three plays each year. The actors are given special training for their task of fulfilling the needs of the curriculum of the city schools and those of five counties.

Another program in which the Junior League provided assistance was the training program of the St. Louis Metropolitan Educational Center in the Arts for the 1969-70 Children's Theatre Project. Briefly, the plan included a summer and fall training course for 30 actors under the direction of two artists-in-residence at Washington University, Alan and Joanna Nichols. The professional theatre company provided 96 performances developed out of the training program for both elementary and secondary level. The presentations were based on improvisational theatre techniques. As a concommitant to the school performances, five 12-week Theatre Workshops for teachers were organized.

Puppeteer George Latshaw supplies a fine illustration of the apprenticeship approach in training young artists to perform for children. During the summers of 1966-68, Mr. Latshaw worked for the Teatro Escolar program of the Department of Education in Hato Rey, Puerto Rico. His project, called Miniteatro Infantil Rural, succeeded in training nine companies of puppeteers, drawn from high school graduates with theatre backgrounds, so that every school district on the island had a company assigned to it with a repertory of three puppet productions. Each year, in addition to the performances, a six-week seminar in puppetry was held for teachers in the art and theatre programs, thus seeking to integrate Miniteatro productions into the on-going process of arts education.

## Other Programs of Artist Training

### Examples of Training by University and College Arts Departments

Many institutions of higher learning through their arts departments have given some attention to the training of under graduate and graduate arts specialists to prepare them for school programs. However, much more could be done in this field. Outstanding examples of this trend may be found in the fields of music, drama and dance, although to a lesser degree poetry reading and other disciplines are represented.

In the sphere of theatre for children we may cite the programs of the schools of drama of Northwestern University, the University of Washington in Seattle and Trinity University's Dallas Theatre Center, under the direction of Dr. Paul Baker.

The Pacific Conservatory of the Performing Arts at the Allen Hancock College in Santa Maria, California brought together a professional theatre staff and 100 students to form a repertory company. All phases of theatre production were included.

Similarly, work to improve dance instruction in schools has been the concern of several dance departments and students are trained as professional dancers able to combine dance teaching with performance for their young pupils. The Dance Department of the University of Utah has a long history in its program of training professionals in modern dance and ballet. The Repertory Dance Company is an outgrowth of the program and presents adult and school performances. Another development comes from the Division of Continuing Education, which sends a dance troupe to elementary schools with the assistance of a Rockefeller Foundation grant. Virginia Tanner, dance educator, supervised the latter program and the Children's Dance Theatre. It should be noted that Miss Tanner was appointed to work with teachers in four states under the important federally supported "Joint Projects" program described in Chapter 4.

One of the most comprehensive courses in all phases of dance is provided by the Department of Dance, University of California in Los Angeles. Its Chairman, Alma M. Hawkins, gave her leadership to the 1966-67 Conference on the role of the dancer in education, sponsored by the U. S. Office of Education. This conference is considered a landmark and Miss Hawkins' report "Dance Projection for the Future"[1] has had a significant influence on all phases of dance education.

## Artists-In-Residence as a Training Resource

In connection with the growing trend of artists-in-residence programs in institutions of higher learning, another valuable resource exists. Many artists-in-residence now tour neighboring schools either as a part of the university or college program or when an organization which sponsors school performing arts programs provides special subsidies. We have already mentioned the activities of the Illinois Arts Council in drawing upon local university and college music ensembles.

A more recent project of artist residency is included in the "Joint Projects" Plan whereby the Affiliate Artists of New York have received a grant to supply parttime musicians-in-residence to schools in Troy, Alabama, one of the "model" school sites taking part in the EPDA Project IMPACT.

## Arts Schools, Conservatories, Drama Schools

Only a limited number of schools which train performers have recognized their responsibility in preparing young people for school performances. It is high time that all such institutions take cognizance of the growing need for artist-teachers, especially at a time when the majority of students graduating from the art schools will in the end pursue careers in the teaching field.

The Philadelphia Dance Academy headed by Nadia C.Nahumck, the distinguished dance educator, provides a program of training dance teachers who themselves perform in schools to reinforce the dance curriculum. Miss Nahumck's authoritative study in preparing the Dance Curriculum Guide for school dance instruction is considered a major break-through (Research Report for the U. S. Office of Education "A Comprehensive Graded Curriculum in Dance Training for Secondary Schools.")[2]

A training program for young performers is that of the Julliard School of Music in New York City which sends a number of student ensembles to secondary schools. This activity dovetails with the program of the New York Committee of Young Audiences serving the elementary schools. In this connection see references to the report by Mark Schubart, Education Director, Lincoln Center (Chapter 4, page 70, and Sources of Information and Bibliography.)

The Manhattan School of Music sends performing ensembles to schools in Bergen County, New Jersey. In this case, the ensembles receive guidance if not training from the school personnel.

In the Spring of 1972, Youth Concerts of New Mexico, Inc. sponsored experimental programs in schools throughout the state by four winners of "Young Artist Award". The series was financed by Sigma Alpha Iota, national music sorority; the Youth Concerts organization; the New Mexico Arts Commission; the individual schools; and gifts from patrons. Each concert was supervised and the young professionals received pre-concert training by Professor Artemus Edwards of the Music Department, University of New Mexico. Next season, with a generous grant from the Arts Commission, this modest beginning is to be expanded and solidified. The report of Prof. Edwards will be of special interest to readers. See pages 91 A and B.

It appears almost inevitable that conservatories and other training grounds for professional musicians will begin to incorporate programs to equip their young performers with the necessary skills to design and execute effective children's programs in the future.

# APPROACH FOR TRAINING MUSICIANS TO GIVE SUCCESSFUL YOUTH CONCERTS OF NEW MEXICO PROGRAMS

by Artemus Edwards- March 1972

UNM - Department of Music - Albuquerque

When working with a group of musicians for school demonstration concerts, the musical ability of the performers is assumed to be of the highest level since prior auditions have set the standard. I think of myself as a "coach" helping the musicians to design a program which is suitable for the age group for which they will perform. In most cases I prefer to use compositions the musicians already know as well as to suggest some pieces which I know have been successful. Success really lies in the approach. Take any good piece of music and decide just how you would lead a small child through this piece. If it is too long, make cuts. I prefer giving children a shortened version of Mozart, etc. than giving them the same sound they can usually hear on T.V.

My coaching sessions then turn out to be sessions in "show biz" techniques. There should be a smooth transition from music to speech with no gawky, awkward, or dead spots in the program. Each musician must know what he is going to say and exactly when, but not in a memorized fashion. Everything is well planned, but always must look spontaneous. The demonstration of instruments and themes should be mixed with just the right amount of talking and playing so that nothing sounds like a lecture. The talking should always be about the music -- not about when the composer lived and whether or not he was wealthy. My own experience has shown me that the youngsters couldn't care less for this: they see instruments - they hear music - they want to know about the things on hand.

I encourage the musicians to change seats if they are playing a solo so that they can be seen better by the children. I also like to have signs with the names of each composer clearly printed. The signs are changed as each new piece is announced -- like setting the stage. Proper alternating of speech, music, and the visual is the key to maintaining interest. The younger the child, the more often the changes are needed.

So many times young children are thought of as too young. It is my job as "coach" to make sure that the musicians never talk down to children. Things can be said simply without resorting to singsong baby-like talk.

After several sessions of planning and "staging" the program, the musicians' training takes them into some of the local schools in order to get the feel of an audience. Between performances, we have time to discuss the strong as well as the weak points.

Some things which I like to get across to a school audience have to be "unsaid", yet I believe that with proper coaching the musicians can communicate them. Elementary children should come away from a concert feeling that it is a joy to play instruments and that the hard work is worth it. Jr. and Sr. high school students are more suspicious and the musicians must communicate the fact that they are "real people". Perhaps when the students realize that "real people" can like classical music, they may be willing to try to enjoy it also.

## GOALS

The musicians as well as the children should gain from such a training program. Obviously, it is hoped that the children will have an experience which will make them receptive to more classical music and want to play instruments themselves. There is no way of judging the far reaching effects gained from a pleasant experience. The musicians, if young, will attain a great deal of poise and stage presence; but most important they will develop an attitude as well as a knowledge for producing human and warm children's programs. Then they will take these ideas back to their home areas and encourage their colleages to respond to children in the same manner. (I have found that the ability to talk and then suddenly play (cold) makes auditioning for an orchestra position much easier.)

The training program included three 2½ hour "coaching" sessions and several school concerts as trials with more coaching in between. The musicians were then ready to go to schools on their own.

As the symphony orchestras face increasing financial difficulties and their members seek new avenues for their services, those of the institutions which prepare the professional artist have not yet given adequate consideration to the enormous potential of the performing arts school movement. It is equally true that as their awareness of this movement increases, we may expect increased efforts to adequately train students for an emerging market.[3]

The need for "refresher" courses for artists already engaged in performances for children should also be studied by both the universities, the arts schools, and by such summer music schools as the Aspen Music Associates. The Pilot Conference at the Roberson Center and its more recent symposia led the way. It would be well if regional conferences of this sort could be instituted throughout the country.

In closing our discussion, although professional arts societies and arts teachers associations have concerned themselves to a limited extent with the problems of artist-teacher training for school performance, we urge that this subject be given greater emphasis in the numerous national and regional conferences of these powerful organizations. The Committee on Research in Dance (CORD) has recently demonstrated leadership in recognizing such a role. It plans a series of research and training symposia on American Dance (Afro-Latin-Asian-European) at university centers following the conference in March, 1972, at Tucson, Arizona, where American Indian dances were studied. Dance experts, teachers and administrators at college level are to participate. Methods of teaching will be developed.

FOOTNOTES TO CHAPTER 6   TRAINING OF ARTISTS

[1] Department of Dance, University of California, Los Angeles. Letter to author, March 31, 1970, from Department Chairman Alma M. Hawkins, refers to the important "developmental conference on dance sponsored by the Office of Education", writes:

> "I served as director of this conference, which was held in Los Angeles. The report called Dance Projection for the Future may be obtained from Impulse Publications, 160 Palo Alto Avenue, San Francisco, California 94114. This document attempts to summarize where we are and do some projection for the future. I hoped that it would help us in assuming the leadership that is needed at this particular time."

[2] Nadia C. Nahumck, Director, Philadelphia Dance Academy, wrote in a letter to the author:

> "The Dance Academy, in cooperation with several institutions of higher learning, also maintains a small undergraduate program for the preparation of professional dance performer-teachers. Our dance laboratory program combines, therefore, theoretical studies as developed in the Dance Curriculum Guide with a free-flowing creative dialogue and practical application for children in our lower grades. This course offering includes readings and discussions regarding theories of learning, experimentation with new teaching strategies in various dance forms and styles. It also provides for student-teaching experiences in our lower grades as well as in public school classrooms.
>
> "We have also developed a number of lecture-performance programs which we present in schools, colleges and staff development work shops. The pressure of time unfortunately precludes appropriate verbal description of such programs. A number of ideas are suggested in the Dance Curriculum Guide."
> (With permission)

[3] A letter to the author from Irwin Gelber, Director of Development of the Philadelphia Musical Academy, December 1969 demonstrates that music schools are beginning to be aware of their deficiencies in this area: "We are looking into the possibility of including into our curriculum a course pertaining to the Performing Arts in Education. I seem to recall from our meeting at the Franklin Institute Research Laboratories last year that the training of artists for effective performance in secondary schools was one of your primary interests.

"We feel that the establishment of such a program for our students is long overdue, particularly in the light of the tremendous demand and current performance activity now taking place throughout the schools of our nation.... We would like to be in a position to offer this program by the fall semester..." (With permission)

## CHAPTER 7 BUILDING A MUSIC PROGRAM, A Case Study

In discussing the artist's role we have considered many general approaches and selected examples of successful techniques from the various performing arts. But each category of artistic communication has its own hierarchy of elements. The experience of outstanding performer-teachers in separate fields gives us some excellent models for program design.

A comprehensive case study in music by my colleague William Watson[1] follows:

The challenge we face in designing in-school music programs is one of overcoming the traditional separation of artist and audience. This separation is to me the outstanding reason for our past failure to communicate with the young. Today the primary task of the performing artist is to bring the audience into the creative experience as participants, rather than as mere onlookers.

### The Artist's Commitment

The first step in building a program is to begin with art itself. The performer should choose a repertory which he finds exciting to perform. His commitment to what he performs is one of the first things communicated to the audience.

Five years ago, as a flutist in a woodwind quintet performing for the Young Audiences program, I was asked to review and observe a string quartet in action. I had always been accustomed to begin our own school program with a verbal introduction. But the Carnegie String Quartet commenced with music! Not words about music...but music! Their opening selection was a piece by Anton Webern...twelve tone, atonal, modern "bleep-blop" music. How could children respond to this when they had never heard Mozart or Bach, I reasoned. The selection lasted about a minute. There was no applause. The first violinist stood up, walked down into the audience and asked, "Did you like that?" The fourth and fifth graders responded with a thunderous "Yes". I learned a great deal from that experience: (1) You've got to give music a chance to speak for itself, (2) you must give the audience a chance to let you know what their honest reaction is.

Not all of Webern's music would have been as successful as this movement. You can't know how a particular piece of music will be received until you try it out. The audience and their reactions are your surest guides. Ideas and repertory must be tried with a live audience and then reassessed to see if something should be altered. If the Webern had been unsuccessful, the Quartet members should not necessarily conclude that fourth grade children don't like twelve tone music. Rather, they should ask themselves, "Did we choose the most appropriate piece of twelve tone music to play? Did we play it well? Did we play it at the best possible place in the program?" The building of a program must be an ever changing and developing process with the audience's reactions serving as the greatest resource of evaluation and ideas. However, the crucial issue upon which everything else hinges is art. A program must be built upon the premise that a school audience can respond to repertory of substance, well performed and presented. If an artist believes in something, then that is what he should be performing.

## The Response of Children to the Artist's Dedication

School children make up the most appreciative audience you can find. They are also the most honest. If they are bored, or if they are moved they will let you know it. Let me give you an example. Three years ago at the Roberson Center Conference performers, educators and administrators were trying to find ways of designing performing arts programs. The Vadas String Quartet was adamant in its belief that it is a mistake to talk about music and that if the music is performed well enough, it will speak for itself. They proceeded to perform a movement of a Bartok Quartet for an audience of elementary school children. The movement runs 13 minutes in length, which is about four times the assumed attention span of a fifth grader. The quartet presented an electrifying performance. Their audience was captivated and held spellbound for the entire period. This could be attributed not only to the exciting music with its sudden changes of tempi, rhythms, mood, color and texture, but also to the artists' magnificent performance.

## The Discovery Method through Interaction

The "discovery method" of presentation is essentially a four step process:

-Ask a question (which does not demand a yes/no response).

-Perform something which demonstrates the answer.

-If the concept is not discovered, demonstrate in a second performance of two contrasting sections.

-Ask the question again.

It is amazing what happens if you ask a question of an audience instead of telling them. First of all, you imply that you have respect for their opinion. Secondly, your question, if it is based on knowledge gained because of the performance and not known beforehand, serves to put the listeners on their mettle. You might say, "We are going to play two pieces of music for you. One you know and one you have probably never heard before. Afterwards see if you can tell us how the two pieces were alike." The ensemble might play a familiar round such as "Row, Row, Row your Boat" and follow it with a Bach Fugue.

A child might volunteer, "The violins played the tune in each piece." You would say, "Yes, that is true, Are there any other ideas?" and the answers will begin to flow. If the concept you are seeking is not discovered by then, the ensemble might repeat only the beginning measures of the two works, "Listen again and tell us how these two pieces begin." In this way the performers lead the children into discovering for themselves.

## How the Discovery Method Works

The potential development of a program depends on the performers' abilities not only to react to the audience but also to evaluate both failures and successes and the reasons for each. Thus each program builds upon the experiences of the past. One of the first programs that really opened my eyes to the tremendous potential of this approach went as follows:

A quintet (string quartet and clarinet) was presenting a program for fourth and fifth graders in an inner city area. They had been introduced by the school principal, and the first violinist rose and addressed the audience: "We are the Gaberti Quintet, and this is the way we sound." The Quintet then performed about 30 seconds of planned cacophony, each of the five musicians playing a different piece of music.

When they had finished the cacophony, the first violinist said, "We are now going to play some more music for you and we would like you to tell us afterwards how it is different from what we just played." The quartet then played the last movement of a Haydn string quartet. There was applause at the conclusion of the Haydn, and once again the violinist asked the question: "How were the two pieces different?" Twenty or thirty hands were waving for recognition and the first youngster called upon said, "The man with the black instrument (clarinet) played in the first piece and not in the second."

Absolutely correct. There was no clarinet playing in the Haydn Quartet. The next response was, "The second piece was longer." It was about ten times longer, in fact. At this point there were several observations that the second piece was much preferred to the first. Then, a ten-year old stood up and said, "The first piece wasn't music at all; the second piece was music because the sounds fitted together." A wonderful remark! What better way is there to describe the difference between cacophony and a classical string quartet.

Just as the technique of doing something wrong is an effective way of beginning a program and establishing rapport, so the addition of a surprise or unexpected element can start the interaction process. I remember the performance of an opera group. The children had been told that in an opera the performers usually sing their lines. In this case the artists began a complex vocal ensemble (one in which everyone had a different text) by speaking the words instead of singing them. When the audience was asked to comment on what they had just heard, the children were eager to point out that the lines should have been sung. The artists were then able to build a program on the many facets of opera performance, once the children's participation had been established.

## The Performer Makes the Most of His Personality

The development of audience response depends to a great extent on the intangibles of the individual performer's personality. Each performer must find whatever works best for him. I recall working on a program with an excellent brass quintet. The tuba player had a wonderful way with children and he seemed a natural to open the program and develop the first set of responses. They began their program with some Baroque music. I had suggested the opening question, "How many of you liked that music? How many of you thought that music sounded modern? How many thought it sounded as if it was written a long time ago? Why?"

The tuba player followed my suggestion but there was no response at all. After several unsuccessful attempts, I told the tuba player that he should just do and say whatever was natural to him. The next program had completely different results, with the same musician posing his own questions in his own words: "Did you like that music? If I were to tell you that it was an old piece of music, how many of you would agree with me? What sounded old about it?" The difference in the two sets of questions may seem microscopic, but the latter were natural to the tuba player. He was able to communicate to the children his enthusiasm and his artistry.

## Creativity is the Making of Choices

The task of involving the children in the creative experience itself is the responsibility of the performer. Can young children understand the idea that the composer has been faced with a series of choices in creating a work of art?

The "Phoenix Woodwind Quintet" helps the children to gain this concept by showing the audience a red card on which is written the melody line of a Beethoven duo. The children are asked what it is. All audiences recognize that it is music, but no one knows what it sounds like.

The question is asked, "How can we find out what it sounds like?" The usual response is, "Play it on the piano." The same procedure is then followed using a white card which contains the accompaniment of the Duo. After the contents of the cards have been played separately and together on the piano, the audience is asked, "Do you think we could play this music on our woodwind instruments?" The reply is always, "Try it!". Volunteers from the audience then choose different instrumentations for the Duo by means of giving the red score to the musician selected to play the melody, and the white score to the chosen accompanist. After several different combinations of instruments have been tried, the audience is told that the Quintet is now going to play the music with the two instruments which Beethoven himself chose, but that although only two instruments will be playing, the other three will pretend to play, in an attempt to fool the audience. The challenge put to the audience is that they must decide which two instruments are really playing and the question is put as to why they think Beethoven chose those particular instruments.

At the conclusion of the Duo, in which all five act as though they are playing, a volunteer from the audience is asked to give the red and white cards to the musicians who really played. (Note that they are not asked to name the "bassoon" and "clarinet"). The typical answer to the question as to why Beethoven wanted that particular instrumentation is, "They sounded best (good) together."

The Camerata String Quartet played the beginning phrase of a Mozart Quartet twice. The first time in a soft monotone, the second with a wide dynamic range. The audience was then asked, "What did you hear?", with the reply, "You played the same thing two times"..."One was soft and one was loud and soft." The children were asked which they preferred, and the answer was, "The second one"..."It was more exciting"... "More interesting."

The decisions of the composer are related to the decisions of the interpreter who must recreate, as nearly as he can, the composer's intent.

Then the Camerata Quartet asked their young listeners, "How do you think we know when to play loud or soft in the music?" The audience had no response. "We will now play the entire piece for you. Try to think of how we know when to play loud and soft." After completion of the movement, the question was asked again. At this time a reply came that the man who writes the music put the information on the paper along with the notes. Very seldom does an audience come up with the idea that the performer makes some of these decisions based on "feeling" or that the degree of loud or soft is up to the performer, and that these dynamic interpretations can be a personal matter for the musician.

The audience was led to this idea when the violinist asked them, "If you were to sing 'Silent Night', would you sing it loud or soft? Why?" Suddenly the subject of personal interpretation in music was opened up to the audience, and the children quickly pointed out that "The Quartet must play loud or soft when it feels right for the music." A volunteer was then chosen to conduct the louds and softs in this same piece of music according to the way she felt about the music. Thus the child was not only participating in a physical sense, but also knowingly participating in the same artistic choices that the performer faces.

## Reacting to the Audience

The interaction between performer and audience is a two-way street. If you want the audience to react to you, you must be willing to react to them. The responses from the audience are not only our best way to evaluate communication, but their responses are also the substance of new program ideas.

Response must be examined on the assumption that it is a positive reaction. For example: A string quartet performed the romantic-sounding Quartet of Ravel. The audience was then asked to give their reaction to the music. A youngster from the inner city replied, "I felt like I was in the park, making out with my chick!"

The musician cannot climb into his shell and say, "Oh no, Impressionism is pastels and watercolors!" That young man was describing the music as he heard it, and no matter how it might be paraphrased into drawingroom prose, it was still descriptive of the effect upon him of Ravel's music.

One of the most important aspects of the performer's reaction to the audience is in the area of language. Wherever possible, the language of the youngsters should be used. After the Charles Lloyd Jazz Quartet had begun their program with music, the audience was told that the musicians didn't read music from paper, but rather they improvised. The children were asked what "improvising" meant. Answer from the audience: "It's like painting pictures with your imagination!" Charles then took this response and used it as a basis for further discussion. If he had described improvisation and asked the children for a specific word or label, he would have never elicited such a beautiful spontaneous response; rather the interchange would have been reduced to a guessing game.

Later in the same program, one of the youngsters asked Charles, "Why do you close your eyes when you play music?" Charles' reaction was perfect. He responded by asking the audience if they had any ideas as to why he closed his eyes when playing. Some of the responses were: "I think it's like when I go to the doctor. When he listens to my heart he closes his eyes so he can hear better"... "We have five senses and when we don't use one of them the others work better."

## Flexibility Required of Performer

A presentation with interaction between performer and audience clearly requires something from both sides. While the performer must define his intent as to what he wants to be discovered in the program, he must remain flexible enough in approach in order to take advantage of the potentialities of each audience.

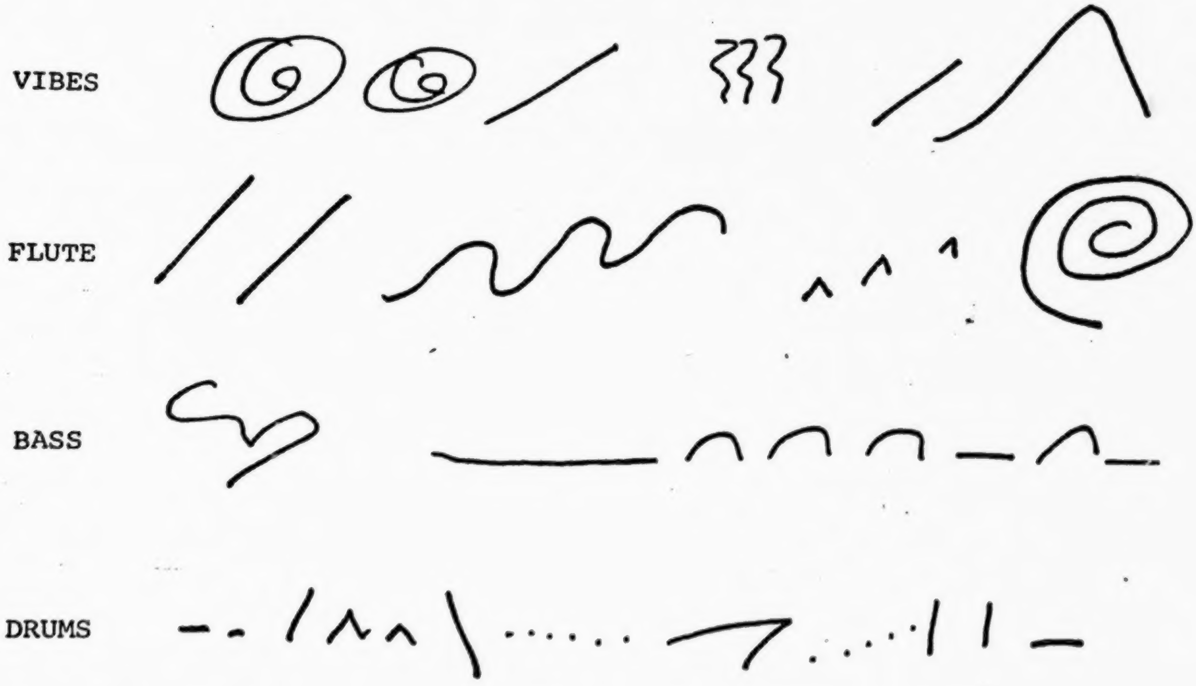
## Program Ideas

Perhaps the greatest source of all for program ideas is in the children's responses themselves. In being alert to their responses, a performer can develop many exciting ideas. For example, experimentation with the making of choices suggested further possibilities. I asked Horace Arnold, who is the very excellent drummer with one of the Young Audiences jazz ensembles to involve the audience in writing a piece of music. Traditional music notation would not be used. Instead the children would draw a line to indicate the melodic structure. Horace introduced the idea to the audience by asking them, "Do you think we could write music with lines? Let's try it!" He went to the blackboard and drew a line. Then he turned to the saxophonist and asked him to play it. Sam Rivers played a very short note. The audience was asked, "Is that what it should sound like?" We were off and running. The children were anxious to tell Sam exactly how he should "play like the lines looks."

Once this point of departure was established, it was easy to involve the audience in writing a piece of music. The blackboard was used as a score, listing the names of the instruments vertically. A youngster drew his line idea next to the name of the instrument of his choice. The performer of that instrument at once attempted to translate the line into sound, and asked the child if that was what he had in mind. Sometimes the "composer" was not satisfied with the musician's interpretation, and the idea was altered or given to another instrument.

As more ideas were added to the composition, they were notated in a time sequence, reading from left to right. When the score was completed, and the ideas tried out, the premiere was presented to a delighted class.

SAMPLE SCORE USED IN THE EXPERIMENT



These children had experimented with and learned much more about the organization of sound...again a succession of choices but each decision is part of an organized whole... one of the most important concepts of music.

Although I have emphasized that the artist should use the phrasing most natural to him, this does not mean that the program should not be carefully planned. The following outline by the Orpheus Singers, a vocal quartet, is a good example of a detailed guide prepared by artists in structuring their program.

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## THE ORPHEUS SINGERS
Vocal Quartet
Program for Young Audiences Concerts in Public Schools

(Enter, begin directly with) - -

SPANISH CAROL: E la don, don verges Maria Anon. The Quartet

Explain (after introducing ourselves): "This was a 400-year-old Spanish carol with flamenco-like rhythms. We all begin the carol singing exactly the same, but then it changed."

Ask: "How? Did we keep singing the same melody at the same time?" The answer we usually get is that each had his own notes or part; that all four voices fit together to make harmony.

Transition: "Bob and Jim will sing a song and you tell us how it is different from the Spanish carol and if you think it is older or newer than the carol"

PLAINSONG: Benedicamus Domino Tenor & Bass

Ask: (1) "Where have you heard this type of song before?" Answer is usually: church, TV, movie; sometimes someone will know it is called a chant. We tell full name: Gregorian chant.

(2) "What was different?" The responses are usually that both men sang the same melody; also kids will volunteer that it was "lower," "slower," "smoother."

(3) "Was this older or newer than the carol?" The answer is almost always that it was older.

Explain: That it is about 1000 years old and that music then was just melody. So -- How did it develop from simply one melody to many melodies combined?

Transition: "Bob and Jim will sing some chant, but something will be different. You tell us what."

PARALLEL ORGANUM at the Fifth: Benedicamus Domino Tenor & Bass

Ask: (1) "What was different?" Usually answer that one was high and one was low.

(2) "So, how many parts did we have?" Usually get the right answer.

(3) "And how many melodies?" (They usually answer two.) "Let's listen to each and see if there really are two." Bob sings first phrase, then Jim the same a fifth higher.

(4) Ask again, "How many different melodies?" Usually they answer "one."

"We can do this simple harmony-making ourselves with any melody; who knows Row, Row, Row Your Boat?" We then get 10-12 children up in front and sing Row, Row: first a low group, then a high group, then together -- making a medieval parallel organum out of it. As children retake their seats --

Transition: "So, we had two parts, but still only one melody. The next step, after learning that two different notes sounded good together, was to fit two different melodies together. In Row, Row the high part stayed exactly five notes above the low part all the way through. With two different melodies combined, the parts will be 2, 3, 4, 4, 5, 7, and 8 notes apart, always changing. Bob and Jim will sing one of the first attempts men made at combining two different melodies.

CLAUSULA: Domino Tenor & Bass

Explain: "Now we've worked our way up from 1000 ago to about 600 years ago. There's a way we haven't talked about that you can use just one melody and still get harmony -- a way you know very well. How?" (Kids usually answer: a round.) We know the first round ever written down, about 600 years ago, by an Englishman. He called it Sumer Is Icumen In. What does it mean?" Usually no answer, but by saying it once more someone will answer "Summer is coming."

"Listen now for one unmistakable call in it, and after we sing we'll do something different with it with you."

ROUND: Sumer Is Icumen In

Ask: (1) "Who heard the bird call? What was it?" Usually the answer is cuckoo bird; sometimes robin, dove, sparrow.

(2) "How many parts did we have?" Usual answer: 4. "And how many different melodies?" " " 1.

Explain: "The composer made another round to fit with this one -- a different melody in two parts. We'll teach it to you and we'll put it together with ours."

Sumer Is Icumen In the quartet with children

Review what we've had so far and

Ask: "Did the composer of our next piece put it together like a round, or like the Spanish carol, or like something different?"

MADRIGAL: Gallans qui par terre Orlando di Lasso The Quartet

Ask: "How did he put it together?"
Usual answers: Like a round (true); like a Spanish carol (also true); so it is therefore a combination. If it is unclear, as is sometimes the case, we ask which singers began the piece, and ask the kids to watch and listen while we do the beginning again.
The children always see and hear that we begin two at a time -- or like a round -- and we establish that we ended all together -- like the Spanish carol.

Transition: "We'll sing one more round for you, but this was written only 40 years ago by an Austrian composer, Arnold Schoenberg. This round is different. After you think it's over, something different happens. Watch for it."

12-tone STRICT CANON: Unentrinnbar Arnold Schoenberg The Quartet

Ask: "What happened at the end?" Usual answer: it ended as a round but then all sang again and ended together.

Explain: "Schoenberg made his round a little different by doing something special with his one melody. The soprano sings the melody, but the alto sings it upside down, the tenor right side up again, but the bass upside down."

Demo: "Like this": and each sings his first four pitches separately "which is one reason it doesn't sound like Row, Row, Row Your Boat."

Transition: "After we sing this song you all know, tell us what it's about."

POP BALLAD: Yesterday Lennon and McCartney The Quartet

Ask: (1) "Which two of Them wrote it?" Answers are always John and Paul.

(2) "What is it about? What is this guy singing about?" Usually within three or four answers we get, "about a guy who lost his girl."

(3) "And how does he feel about it?" They always answer: "sad," "depressed," even "guilty" once.

(4) "Does the music sound that way too?"

Demo: We compare the way Yesterday actually begins with a far different, made-up way in order to show unequivocally that music fits words (mood).

Transition: "Here's another song about a guy who lost his girl, by W.A. Mozart. These words are Italian, so they won't tell you how the guy feels about it, but we think Mozart makes it clear just in the way he makes his music. You listen and tell us how the guy in this song feels."

18th Century CANZONA: Grazie agli inganni tuoi W. A. Mozart Sop, Ten, Bs

Ask: (1) "How did he feel?" Usual answers: "happy, " "glad"

(2) "And how did Mozart let you know? What did he do with the music?" Usual answers: "It was fast, light, high, gay"

Demo: "We'll use the same music, but change it too. You tell us how this sounds."

We then sing it transposed lower and much slower.

Ask: "How did that sound?" The answer is always "sad."

"What did we do to the music to make it sound that way?" They usually answer that we "made it low," "made it slow."

Transition: "The last two songs were about guys who have lost their girl friends, but here's one about two old people who've spent their whole lives together and are looking back on all the good and bad times they've had. It's a German song by Robert Schumann.

19th Century LIED: John Anderson Robert Schumann The Quartet

Ask: "How did it make you feel?" Usual answers are: "sad" (Ask: "Sad like Yesterday?" "No, different.") "sad and happy;" sometimes someone says "sleepy."

"Of these three words, which would you pick to describe the piece: stormy? excited? peaceful?" That makes it clear; then go on to ask:

"How does music make you feel that way?" Usual answers: it doesn't go very high; it isn't too fast or too slow; it's regular.

Transition: One last song now we want you to sing with us.

FOLK SONG: There Was a Hole or Michael, Row the Boat Ashore

Teach and sing with children

## FOOTNOTES TO CHAPTER 7 BUILDING A MUSIC PROGRAM, A Case Study

[1] William Watson who has contributed this chapter, is Music Director of the New York Committee of Young Audiences. Mr. Watson served as the Director of the summer Conferences at the Roberson Center for the Arts and Sciences in Binghamton in 1969,1970 and 1971. He has been active in past years in working both as a performer and as a music director for the school concert movement.

Mr. Watson has now taken a year of absence from the New York Committee of Young Audiences, Inc. to join the staff of the new Roberson Audio/Visual Cultural Communications Program and will direct the activities related to educational film making.

# CHAPTER 8 DESIGNING PROGRAMS IN THEATRE, DANCE AND RELATED ARTS

The non-music arts media in schools -- theatre, dance, puppets and pantomime -- have been presented largely as assembly programs in a traditional guise, with little audience and performer inter-action.

This is especially true of drama performances by professional actors in both elementary and secondary schools. These are generally sponsored by community groups such as the Junior League and are of the formal type, often with the major purpose of entertainment, and with no audience participation other than applause. They have in common an educational emphasis and many are produced for school assemblies by members of the Producers Association of Children's Theatre (PACT).[1]

This type of formal drama for children, called by specialists "Children's Theatre", has its place in the broad educational process. It is not the primary concern of this chapter. Rather its primary concern is the informal drama in which the professional actor and the young student have an intimate relationship. There are no set lines. The actor relies on improvisation and draws for his inspiration on the children themselves. Their familiar, everyday experiences make the drama, thus increasing their awareness of themselves and others.

## Theatre in Elementary Schools

This new approach to theatre for children has drawn largely on the work done by Miss Winifred Ward,[2] one of the best known authorities in the field, beginning back in 1925.

She spearheaded a movement among both teachers and actors of experimenting with techniques to involve the youngsters in a creative experience.

"The value of creative drama," says Miss Ward, "lies in the experience of the children taking part. The dramatic play is sheer fun, but it is also one of the best means for the child to learn what he can do with sights and sounds, with things touched, tasted and smelled. He is learning when he is playing daddy, doctor, truck driver, astronaut. He is trying on life to get the feel of it."

Slowly this idea has become more and more a part of the school theatre curriculum. Teachers and actors are discarding formal scripts and frequently there is no scenery at all. The actors may begin a performance with an idea, a situation, the germ of a plot. Before the play ends most of the children have been drawn into the action and are contributing ideas. If the audience is small, say not more than 50 children, they may be seated in a circle with the players in the center. As the plot evolves the youngsters themselves move into the scene of action. One word of warning: without an expert to guide them the children may get out of hand.

Drama, dance, pantomime are all one art and are used separately or together for different purposes. For example, very young children who have a limited vocabulary usually feel freer in playing out ideas in pantomime and the dance rather than extemporizing in dialogue. Since the purpose of this theatrical experience is to build a feeling of awareness, self-worth and confidence, the child should be encouraged to express himself through whatever means gives him the greatest freedom.

Acting is one of the finest ways to develop understanding in a child. When he sees a play or, better yet, acts in one, he actually lives through a situation and assumes all the facets of the character. If the actor is on stage he must make a child feel and understand the character he is portraying. If the child is on stage he must be encouraged to really be the character. If these are both accomplished skillfully, the child will never forget the experience that knowledge and sympathy for the character brought to him.

Often people make the mistake of thinking that theatre for children is pretend. The truth is that it is real. If it isn't real it isn't theatre. Anything fake or phony is just bad theatre and children are the first to sense this. True, the world of the theatre is a world that one steps into or out of, but while one is in it -- and I mean the spectator as well as the actor -- it must be as true and honest as one can possibly make it.

As in music, there must be a high standard of artistry on the part of the professional. A child immediately recognizes second-rate performances and responds by not responding.

There have been some excellent performances of the traditional productions in programs all over the country.

The work done in the Washington State Cultural Enrichment Program, the programs by the Educational Laboratory Theatre, by the Theatre 65 Program in Evanston public schools and the various dramatic presentations sponsored by the Association of Junior Leagues are good examples of this type of production.

Accompanying this text there are lists of such plays that have been performed in recent years and the names of the organizations sponsoring them.

While the dramatic performances of the more experimental type have appeard largely in community projects, there are a number of exciting instances of this approach, notably the Arena Theatre Project in Washington, D.C. schools and the 1969-70 Theatre Project of the Metropolitan Educational Center in the Arts (MECA) in St. Louis, in which professional actors used techniques of improvisation and audience participation.

Information concerning this field is included in the survey entitled THE ARTS, EDUCATION AND THE URBAN SUB-CULTURE, by Don D. Bushnell.[3]

## Sources for Elementary Children's Drama

Two of the most widely used textbooks in this field are Winifred Ward's Playmaking with Children and Geraldine Siks' Creative Dramatics but the list of excellent publications dealing with the experiences of specialists in the drama arts is impressive and worthy of careful study by the professional actor, theatre director or producer who designs Children's Theatre programs. (See Section SOURCES OF INFORMATION AND BIBLIOGRAPHIES, "Selected Bibliography for Creative Drama and Children's Theatre" by Winifred Ward, June 1970.)

Partial List of Plays from
Children's Theatre Projects

## Partial List of Plays for Elementary Students

Theatre 65, Evanston, Illinois schools. 1968-69.

Hansel and Gretel

The Crying Princess and the Golden Goose

Little Red Riding Hood

The Dragon

Abe Lincoln - New Salem Days

Beeple (Bee People)

Washington State Cultural Enrichment Program. 1968-70.

Red Shoes (adapted from Hans Christian Andersen)

Johnny Appleseed

Atlanta Children's Theatre, Inc. 1968-70.
Sponsored by the Junior League of Atlanta

Jack and the Beanstalk

Beauty and the Beast

Androcles and the Lion

Junior Leagues of America, Inc., BACK STAGE. Children's Theatre 1969-70.

(List of AJLA recommended plays)

THE PAPER BAG PLAYERS
- Scraps
- Group Soup
- Guffawhaw
- Fortunately
- My Horse is Waiting

P.A.R.T. FOUNDATION Inc. (Performing Arts Repertory Theatre Fn.Inc.)
- Young Abe Lincoln
- Young Tom Edison

PERIWINKLE PRODUCTIONS
- The Magic Word

THE PLAYERS THEATRE
- The Devil and Daniel Webster

PRINCE ST. PLAYERS
- Mother Goose Go-Go

SILVER BUTTONS PRODUCTIONS
- The Silver Button

MAXIMILLION PRODUCTIONS
- Are There Alligators in the Sewers of the City of New York?

A compendium of good advice for the directors, actors and producers of theatre for children is the AJLA Children's Theatre Manual, issued by the Association of Junior Leagues of America, and revised in 1966 by George T. Latshaw, the Junior League's Consultant in this field, as well as one of America's outstanding puppeteers.

It provides, in a compact form, not only useful background and reflections on the role of drama for children, but also specifics concerning organization, training and all the technical aspects of production.

Sources of plays for Children's Theatre have been suggested in Mr. Latshaw's Manual. Among the principal publishers of such plays: The Anchorage Press, Anchorage, Ky.; the Coach House Press, Inc., Chicago; and Samuel French, Inc., New York.

In general there seems to be agreement among specialists in this field that only a few playwrights have written original plays for children satisfying today's concepts based on the recent experiences. The best childrens' plays are adaptations of legends, folk stories, fables and fairy tales or from great prose written for children such as "Tom Sawyer," "Charlotte's Web," "The Wind in the Willows."

## Story Telling and Poetry for Children

Story telling by professional actors using characterizations and occasional costume touches and props is effectively employed as other facets of drama for children. Training and special professional skill are essential. One actress, Lydia Perera,[4] allows the children to name three such unlikely objects as a frog, a safety pin, and a whisk broom, which she weaves into a story. She also reads poems and plays to children. Rhythms, nonsense words, sounds imitating nature, staccato and legato sounds, the color and texture of words, the many moods which the poet evokes, all these elements are introduced. Even the youngest children respond to verses for the brevity and concentrated expression of poetry make it an ideal medium.

The art of story telling is described in Ruth Sawyer's lucid description in The Way of the Storyteller, one of the best in the field. Eleven of the author's own stories are included. Other titles for the storyteller are also listed in Miss Ward's Bibliography.

## Puppetry

The intriguing medium of puppetry has an important educational value. The young spectator identifies with the puppet people who are symbols rather than realistic figures. The magic world revealed to the child engages all his sensory responses and provides his imagination fullest expression. The miniature characters, stage, lighting, costumes and scenery are seen as if through the eye of a telescope. The child is fascinated by the intricacies of the mechanics of the production.

Although any figure that is manipulated can be

Flyer of PUPPETEERS OF AMERICA, INC.

# ARE YOU INTERESTED IN PUPPETRY?

## *The only membership requirement is an interest in puppetry.*

***Membership*** It always helps to "belong". When you join the Puppeteers of America, you will belong to the one great organization of professionals, amateurs, hobbyists and fans. What's more, you'll know what goes on in the puppet world, all the year through, because you will receive:

***Publications*** THE PUPPETRY JOURNAL is the official publication of the P of A. A 36 page magazine, published six times a year, keeps the membership up to date on the latest puppet news and is filled with pictures, diagrams, new ideas, how-to-do-it articles and general puppetry information. The JOURNAL comes free of charge to all members.

***Festival*** National Festivals have been held yearly since 1936 in every section of the U. S. They have been held in New York City, Detroit, Michigan, University of California at Los Angeles, Northwestern University at Evanston, Illinois, University of Louisana at Baton Rouge, Louisana, Western College at Oxford, Ohio, and many other prominent locations. A puppet Festival is an unforgettable experience.

***Consultation*** The P of A maintains a staff of Representatives and Co-ordinators in every field of puppetry. Your personal problems will be referred to someone qualified to help you.

***Exhibit*** An outstanding exhibit of contemporary and historic puppets is an added feature of the Festival. Hundreds of puppets are displayed each year . . . a wonderful opportunity to examine, enjoy and learn.

***Workshop*** Demonstration workshops are held in connection with each Festival program. These cover all phases of puppet making, puppet manipulation, scripting for puppet plays and general play production. Workshops vary, but always something of value.

***Store*** A store is maintained at the JOURNAL office and at Festival, which offers for sale the latest puppetry publications, including special P of A publications. Puppets and articles relating to puppetry are also sold. See listing in each issue of THE PUPPETRY JOURNAL.

***Guilds*** Many of our larger cities now have local Guilds, affiliated with the national organization. Meetings are held monthly. You will be eligible. Join your local Guild and enjoy the good fellowship of puppeteers with similar interests. Object of the Guilds is to learn, enjoy and promote the art of puppetry. Regional Festivals are also held in various parts of the country, for those unable to attend the National Festival.

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# THE PUPPETEERS OF AMERICA, INC.

c/o Olga Stevens, Executive Secretary, Box 1061, Ojai, California 93023 defined as a puppet -- and there are many ingenious ways of creating motion -- the traditional forms most frequently used are the following:

> Hand Puppets (Fist puppets and finger puppets) such as those originally used in Punch and Judy shows. They are worn like gloves and are easy for children to use, and are capable of very subtle movements.
>
> Marionettes (string puppets.) These were used in the Middle Ages in religious plays. It is believed that the name is derived from "Little Mary".
>
> Rod Puppets which work from below by the use of rods and wires. There is considerable interest in rod puppetry today. Examples of this form are the ten foot figures designed by Remo Buffano for the Performance of "Oedepus Rex". These creations are now a part of the Theatre Collection in the Detroit Museum of Art.
>
> Shadow Puppets. These exquisite figures have a long tradition in Java. They are usually two dimensional figures worked on rods. The audience does not see the puppet but only its shadow cast on a translucent screen.

Puppets come in many sizes, larger than life or so small that the puppeteer can manipulate five members of a family on the fingers of one hand. Stages also vary. Some earlier strolling puppeteers carried a booth of cloth which could be readily mounted on a light frame. The puppeteer Bob Baker constructed a 40 foot stage for his monumental Circus production. Some marionettes walk out into the audience. The ventriloquist holds his puppet on his knee.

As in the case of the sister art of drama, much work has been done by experts in the creative aspects of teaching in schools and in community programs where children invent stories, design their own puppets and produce the plays. From these have come ideas that the professional puppeteers have developed for audience involvement. In the last decade numerous puppet companies have been organized to tour school circuits. Puppetry has also been used in schools as a reinforcement device in the teaching of language skills and as an adjunct to other learning.

In America, puppetry has not always been taken as seriously as in Europe, where it has long been recognized as a serious art form for both children and adults. The work of puppeteers like Tony Sarg, who pioneered the development of puppetry in the 1920's and 30's, has led to a growing recognition of the importance of the art in this country. Television shows and motion pictures have helped to spread interest. Museums, such as the Smithsonian Institution in Washington, the Museum of the City of New York and the Metropolitan Museum now feature puppet shows of high quality. Leading symphony orchestras sometimes employ the dramatic accompaniment of puppets to enhance their music: George Latshaw's group created experimental productions in conjunction with the Detroit Symphony, and Bil Baird's Puppet Theater offered visual action for a performance of Shostakovitch by the New York Philharmonic.

The Marionette Project of the New York City Department of Parks, Recreation and Cultural Affairs is one of the most active outdoor puppet programs. Rod Young was the first professional puppeteer to be placed on a civil service payroll in 1964. His "creative puppetry" program today an independent

121A

Creative Puppetry

# CREATIVE PUPPETRY

## with Rod YOUNG

Puppetry Specialist
City of N.Y. Department of Parks

PRESENTING AN ILLUSTRATIVE SHOW ABOUT PUPPET THEATRE PERFORMANCE FOR :

ANY AUDIENCE - BIG, small, young or OLD.

"Puppets and Paint" portion included in the adult program only.

Designed as a 45 minute assembly presentation, "Creative Puppetry" is flexible and may extend to 90 minutes.

Anywhere up to 1,000 in the audience is our limit.

We can present a 2 hour "workshop" program planned for children or teachers (if table space is there) with every member of the audience creating their own quick puppets from materials provided.

Recently, during a five-month tour, approximately 45,000 children, grades 3 through 6, were entertained and educated by "Creative Puppetry" in NYC schools.

We look forward to audiences in Maine and Miami, Mexico or Minneola. We prefer the Metropolitan area.

PRODUCTIONS ARE LARGE AND COLORFUL YET COMPACT ENOUGH TO SUIT A WIDE VARIETY OF SITUATIONS AND BUDGETS. ROD YOUNG AND THE PUPPETS ALSO PLAY:

"The Pied Piper of Hamelin" * "Rapunzel" * "The Brave Little Tailor"
"King Midas and the Golden Touch" * "The Magic Wishing Bone" * & more.

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ROD YOUNG * 93 Perry Street * Greenwich Village * New York, N.Y. 10014
Telephone : (212) 929-1568

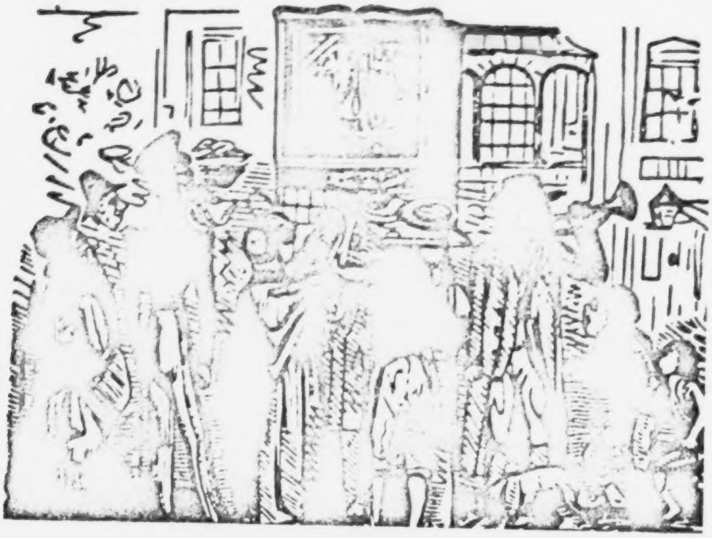
operation, is especially valuable in that it enables children to participate directly with the performer-director, constructing their own puppets and planning their own shows. This direct participation keeps the interest of a restless audience of small children, and stimulates the puppeteer himself.

There are numerous puppet companies touring and performing at schools throughout the country. Most of the shows are traditional presentations for children, involving little or no audience participation. The George Latshaw Puppets is one of the best known companies in this field. Its performances of"Wilbur and the Giant" delighted Evanston school audiences in the 1968-69 season of the Theater 65 program. Mr. Latshaw's group was also involved in a special program of the Theater Arts Department of the Detroit Institute of Arts, in which school children were bussed to the Theater at the Museum for mid-week performances. While serving as Artist-in-Residence at the Pacific Conservatory of Performing Arts, Mr. Latshaw was given opportunities to play for Head Start groups and the children of migrant farm workers.

Increasing interest in puppetry has been paralleled by increasing support, both public and private. For example, in the 1968-69 season, the New York State Council on the Arts included professional puppet companies in its Children's Entertainment projects which were sent on tours to schools and centers throughout the state. The Council has lent support

George Latshaw's
Puppet Shows.

# DETROIT
# PUPPET THEATRE



of THE DETROIT INSTITUTE OF ARTS

*presents*

**THE GEORGE LATSHAW PUPPETS**

*performing*

## Wilbur and the Giant

---

***Saturday, October 28, 1967 at 10 a. m., 1 p. m. and 3 p. m.***
**The Detroit Institute of Arts Auditorium**

---

### UP POP PUPPETS . . .

**Wilbur and Co. have a chance to meet the audience before the play begins.**

### THE PLAY

SCENE 1 — THE KING'S STOREHOUSE FOR GOLD

The fearsome Giant robs the King, because no one is brave enough to stop him. Wilbur sets forth to find help.

SCENE 2 — THE MAGICIAN'S TENT

The Magician conjures up a Giant disguise for Wilbur.

SCENE 3 — THE GIANT'S HOUSE

The Giant's wife hides Wilbur when the Giant returns from a hard day of stealing things. The Giant becomes suspicious and sets a trap. Wilbur recovers the King's gold, but is discovered. The chase begins.

SCENE 4 — OUTSIDE THE CASTLE

Wilbur has discovered the Giant's secret weakness and is able to drive the bully away forever. The King rewards Wilbur and they all live happily ever after.

### THE STORY

Once there was a terrible Giant. He robbed the King, roared at his wife, and rattled her brains. Because he was bigger than anybody, he did as he pleased, and he crashed through the countryside frightening people. The King battled with him — and lost. Then up popped Wilbur, who was too small to frighten anyone. Children cheer his narrow escapes from the Giant, who was five times as big and ten times as strong. They know, as Wilbur does, that one does not have to be big to be brave.

to both traditional and avant-garde groups.[5]

## Theatre at Secondary Level

Adult theatre, produced and performed with no changes is perfectly suited to students in junior and senior high school. It is best to have the pupils attend at a properly equipped auditorium where lighting, facilities and acoustics are adequate. This had been the policy of the Laboratory Theatre Project, on the theory that the young spectators are mature enough to understand and enjoy all the masterpieces of the past and the present and should be given the full experience of discovering the theatre art in its traditional setting.

But this is often not possible for economic and geographic reasons. The Rhode Island Project, for example made up a touring company of players, "The Rhode Show". Scenes from play literature were enacted and poetry read in shorter presentation. These programs were accompanied by pre and post performance reinforcement, with workshops, and advance discussion, and "kits" for the performances frequently reserved for the drama students. In some cases pupils were selected to assist with back stage, crew and similar duties. And some students were chosen to take parts in the stage action.

Experimentation with creative drama techniques, improvised lines, theatre games and other exercises have led to the newer approaches of presentation by skilled actors and directors who seek to involve the audiences in the experience.

**A Satire on modern youth and education presented at the Associated Council of the Arts Conference, "Youth, Education and the Arts", St. Louis, May 20-22, 1970. Example of Improvisation and Theatre.**

ACADEMY THEATRE

*3213 ROSWELL ROAD, N. E. / ATLANTA, GEORGIA 30305 / TELEPHONE 233-9481*

............................for use with GIT.....a High School Tour Play,

created by the Academy Theatre Ensemble, under the direction of Frank Wittow, and with the assistance of 100 teachers and their students in the Atlanta Public School System.

I. GIT is a play about the conflicts and problems between students and teachers. It begins with a panel discussion involving three students, three teachers, and a guru-style discussion leader. The actors expand the action by exploring and revealing the attitudes within each character and the various kinds of relationships that exist in the average high school classroom. Included are issues that divide, such as student rights or student power, and an examination of contemporary attitudes toward authority and authority figures.

II. SUGGESTED DISCUSSION QUESTIONS FOR CLASSROOM TEACHERS:

Before the performance.....

1. What things do teachers do that bother students the most? Why?
2. What things do students do that disturb teachers the most? Why?
3. What are the similarities between the parent-child relationship and the teacher-student relationship?

After the performance........

1. In the play, what seemed to keep the students and teachers from agreeing with each other?
2. What was it about each character that got in the way of productive communication?
3. What was Dr. Butler, the guru-discussion-leader, really trying to do? Was he successful?

One device is to demonstrate what happens at a rehearsal when both the director and the actors try out various interpretations, feel out the parts, attempt to understand the intention of the author. Sometimes a scene will be played silently, concentrating on movement alone, or even an entrance or an exit. Gradually the students begin to understand the complexity of the stage art, and the fact that all the participants are constantly engaged in a creative effort.

A minimum of scenery, costuming and stage effects serves this approach. If the school has no platform, theatre-in-the-round or half-round is effective. The inventiveness of the players as well as the spectators is challenged. Most of all the actors must be flexible and react to the mood, atmosphere and the response of the audiences.

## Poetry Reading for Secondary Students

The reading of poetry as an aspect of the dramatic arts has its place in the school curriculum, especially as a reinforcement of courses in literature and writing. High schools are beginning to follow the lead of colleges and universities in introducing this important medium.

American poetry readings in the twentieth century have ranged from the popular style of Vachel Lindsay, Sandburg and to some degree Frost, to the more esoteric renditions of Pound, Eliot, Wallace Stevens and others. Such difficult poets as Robert Lowell have made almost a closed mystery of their art. The audiences, mostly adults and university students -- are hardly encouraged to share in the creative experience. This remains perhaps still the dominant style of the young poets who have made their reputations in the Universities and through the literary quarterlies.

On the other hand, the popular trend, given lyrical and rhapsodic projection by the Welsh poet Dylan Thomas has found a following among younger poets, especially those associated with the protest and radical movements.

It is interesting that the Russian poets, who sway vast audiences by an art of social commitment, have also cultivated a dramatic style verging at times on oratory.

In America, between the extremes of hermetic refinement (Lowell, Berryman, etc.) and the new theatrical abandon, we note a whole spectrum of poets whose quiet and sensitive readings are important in revealing to young audiences the true meaning and inwardness of poetry. Such reading by the contemporary poet is a very potent art requiring expertise and training as well as an instinct for communication. Any good poet, if he has this essential instinct, will be able to communicate with an audience of young people, whether his method is theatrical or subdued. Selection of material is also important and must be geared to the responsiveness of the audience.

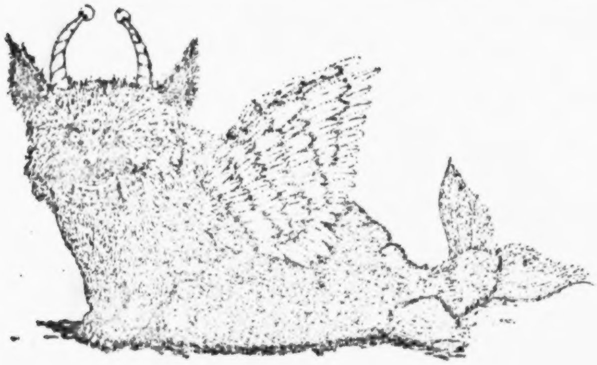
A popular approach to poetry reading at secondary level is that of a troupe of players such as a professional company known as "Poetry Now", a Periwinkle Production of the 1971-72 school season.[6]

Another method is that of the Teaches and Writers Collaborative in New York City[7] bringing poets into the classroom in collaboration with regular English teachers. The poets give a writing workshop in both elementary and secondary schools. This project grew out of the experiments of Herbert Kohl, who found that traditional English teaching, with its emphasis on correctness in grammar and spelling, was inadequate in the ghetto; he found that the looser approach of the creative writer-teacher allowed the students to express themselves more freely in the rhythms of their common speech, and to describe the realities of their often shocking common experience.

The poetry reading movement is in a process of great expansion. The State of New York Council on the Arts established its program in 1966-67 "to improve the status of the poet by developing new audiences for poetry."[8] Implementation of this policy has included the giving of subsidies to colleges for the hiring of poets in residence, and the organization for the council of poetry readings by the Poetry Center of the YM-YWHA in New York City. During 1969, other state arts councils planned pilot programs following the guidlines devised in New York. Tours in schools have become an adjunct to the adult program.

One of the most vigorous projects for community sponsored poetry reading is that of the International Poetry Forum of Pittsburgh under the direction of Dr. Samuel Hazo. School circuits have been added to the adult performances which usually take place in the Carnegie Lecture Hall.

# TEACHERS AND WRITERS COLLABORATIVE



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The description of the activities of Teachers and Writers Collaborative have been condensed from a release circulated at the May 1970, "Youth, Education and the Arts" Conference in St. Louis, sponsored by the Associated Council on the Arts.

Teachers and Writers Collaborative places professional writers in classrooms to work on a regular basis with teachers who are interested in involving their children in new ways of using language. A curriculum is created which is relevant to the lives of children today and makes the study of language a living process.

a) Children who are allowed to develop their own language naturally, without the imposition of artificial standards of grading, usage, and without arbitrary limits on subject matter, are encouraged to expand the boundaries of their own language usage;

b) Grammatical and spelling skills develop as a result of an attachment to language and literature, not vice versa. The attempt to teach skills before they are proved to have any relevance or relation to the child's interests and needs has been one of the primary causes of the stifling of children's interest in language;

c) Children who write their own literature and who read the productions of other children are more likely to view all literature as an effort to deal with one's experience in creative ways, whatever that experience may consist of.

The writers maintain detailed diaries of their work with teachers and children, and these diaries, together with the works of their students, become the raw material for the project's publications, --newsletters, curriculum materials, anthologies. Formal and informal workshops are conducted to stimulate the interest of teachers in the program. Financial support is derived from the National Endowment for the Humanities, N.Y. State Council on the Arts(cooperating with the Poetry Center at the Field Foundation, and the New York Foundation. Address inquiries to:

PRATT CENTER FOR COMMUNITY IMPROVEMENT
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The Academy of American Poets has been helping to stimulate the growth of poetry reading in the schools, both by urging foundations to lend financial support and by setting up specific programs. As a result of the Academy's efforts, more than 60,000 students in such places as Detroit, Minneapolis and Pittsburgh have heard poems read and had a chance to discuss them with the poets themselves.

The Academy initiated a program with emphasis on American poetry, including "third world" works by Black, Indian and Spanish-American writers, more suitable for reaching audiences from these groups. In conjunction with this, a poetry program was established directly aimed at Spanish-American and Indian students in the Southwest, with headquarters in Tucson. The project, co-sponsored by the University of Arizona ended in the spring of 1971. Nineteen poets visited 33 high schools in the area, each school benefiting for one full day by the poetry reading and informal discussion of the expert visitor.

Significant poetry-in-the-schools projects have now been instituted under the 3 year "Joint Projects" federal program (see Chapter 4). Seven grants of approximately $11,000 go to establish poetry projects through the state arts councils in Colorado, Montana, Nevada, Oregon, Utah, Washington, and Wyoming, with an additional grant to Idaho for a special pilot project. The tasks of the coordination of the overall program and the conducting of seminars and workshops for classroom teachers are assigned to the Poetry Center of San Francisco through the Frederic Burk Foundation for Education.

## Dance

Movement is man's first means of expression. It is so described by Betty J. R. Rowen in her exploration of dance training in the primary grades. She writes, "Just as movement appears as an early form of expression in the life of the individual, so, apparently, it has appeared as one of the primary arts in the history of the race."[9] The infant reacts to sound with body movements. His movements are at first uncontrolled, but gradually he begins to make them purposeful and expressive. He uses movements to explore the space around him. He derives satisfaction in kinesthetic responses and their connection with his feelings.

### Modern Dance

During the 1967 spring school season, Eve Gentry, noted dancer and teacher, brought the modern dance medium to the children of northern New Mexico.[10] Most of them and their teachers, for that matter, had never seen this form of dance. Miss Gentry's programs for thirty elementary schools supplied an excellent format which dancers will find of great value in designing school presentations. We have used many of her ideas in delineating the dancer's role.

The performer demonstrates to the child that the body is an instrument which above all requires disciplined training. The artist shows how the body is capable of expressing moods and emotions allowing the children to suggest feelings for interpretation. Next, the dancer creates characterizations of animals and people helping the child to learn that a gesture can

# Modern Dance for Elementary Grades

**YOUTH CONCERTS**
**of NEW MEXICO, Inc.**

Rio Grande Sun, Espanola, N.M., Thursday, June 1, 1967 Page 9

INTERPRETIVE DANCER — Miss Eva Gentry recently entertained children of Hernandez School in a program of modern dance improvisation in the final program of the New Mexico Youth Concert series. The children on the stage watched her actions with fascination and delight as she incorporated familiar household objects into her dance routines — in this instance, an egg beater. (Sunfoto)

EVE GENTRY ,dancer performed for 5,092 school children in Northern New Mexico in her April 24-May 5 tour , under the auspices of YOUTH CONCERTS OF NEW MEXICO,Inc in projects financed by Title I of the Elementary and Secondary Education Act of 1965.

Of the 29 presentations , 22 were for Espanola Valley schools. The programs were designed chiefly for the elementary schools but a number of Jr and Sr. high schools took part.

Hardly any of the students and very few of the teachers had ever before attended a Modern Dance program.

portray personality. Using familiar objects from the child's environment the performer leads the child into the realm of symbolism and make believe. Sounds of the machine age, electronic music, drum beats and other rhythmic sounds supply inspiration for improvised dances. Colorful objects and costume touches add to the visual impression. The dancer conveys her ideas with movement alone. As far as possible the students are encouraged to join the dancer. Especially in the early grades children are eager to take part, often with amazing expressiveness. Miss Gentry finds that movement is natural to them.

## Ballet

Of all dance forms, Ballet is the most formal and is therefore perhaps the most difficult to present successfully to children. Nonetheless, several ballet companies that have been willing to use an informal approach with young audiences have had excellent response. Since the shortcomings of the school auditorium or gymnasium preclude adequate scenery and lignting and the attributes of conventional ballet theater, in the case of school performances artists rely on elaborate costumes and the techniques of sharing with their audiences the back stage activities. In chapter 5 we refer to this approach as that of "taking the audience behind the scenes" so useful in theater presentation in schools. This device was employed by Harvey Hysell and Jacqueline Cornay in their performances in the Southwest.

The same methods were used by Oleg Briansky in his lecture-demonstration on Classical Ballet, which toured schools near Binghamton, N. Y. in 1976. This program is described in Chapter 9.

## Other Dance Forms

In our experience, ethnic dances fascinate school audiences. The legends from distant lands interpreted in movement, the precision and economy of each symbolic gesture and the strange colorful costumes stir the pupil's imagination. Dances from Asia, dances from AmericanIndian tribes, African dances, and many other ethnic forms, often with strong rhythmic patterns, are among the most successful presentations. These have the added advantage of reinforcing other studies such as language, geography, history and the social sciences.

An interesting approach to the presentation of ethnic dance was given by the dancer Pearl Primus, an expert in ethnic dance forms, in her program to determine the effectiveness of dance teaching with emphasis on the cultural patterns of the world. During the winter of 1965-66, with the help of a grant from the U.S. Office of Education, her troupe performed to a series of elementary school audiences in the New York City area. Complete with colorful costumes, props, and genuine African sculptures, the performance showed ritual dances of various tribes, each explained simply and clearly by Miss Primus. This performance was a great success with both public and private schools for children of all ages and ethnic background: the infectious rhythms of the drums had children "dancing in the seats."[11]

Sahomi Tachibana, the skillful Japanese dancer, reveals the tremendous discipline necessary to attain the perfection of her movements. It was interesting to watch her

1304

# SAHOMI TACHIBANA

## P-R-O-G-R-A-M

1. SAKURA (Cherry Blossoms)
   A dance in praise of the cherry blossoms.

2. KAGURA MEN (Mask Dance)
   Happiness - the story of a homely woman with high hopes of snaring a man.
   Foolishness - the story of a blacksmith who longs to be handsome
   Devil Dance - the evil one.

3. NANGOKU TOSA (Impressions)
   A woman reminisces about her trip to the South Sea Islands.

4. FOLK SONGS
   Sakura, Sakura (Cherry Blossoms)
   Oshima Bushi (The Beautiful Island of Oshima)
   Ohara Bushi (Picturesque Shore of Ohara)
   Tokoyo Ondo (Song of Tokoyo)

5. OCHO (Court Dance)
   During the 12th century beautiful ladies in waiting wrote poetry and strolled majestically through the palace in long flowing robes.

6. BYAKKO TAI (Gallant Youths)
   In the aizu province, a band of young boys and girls fought to save their castle from invaders. Although they lost the battle, their bravery has been immortalized in song and dance.

7. URASHIMA (A Fisherman)
   Urashima, a fisherman of old Japan, saved a turtle being annoyed by mischievous children. One day while fishing, the turtle appears and leads him to the palace at the bottom of the sea. The sea princess entertains him lavishly and gives him a lacquer box when he is ready to leave, warning him never to open it. Upon returning to this village, he realizes that the day he had spent at the bottom of the sea was really three hundred years. Filled with grief and loneliness, he opens the box and turns immediately into an old man.

8. SORAN BUSHI (Fishing Village Folk Dance)
   Shows the way of life of the people in a small fishing village in the northern part of Japan.

9. NUNOZARASHI (Bleaching of Silk)
   Spirited dance suggested by seeing long streamers of newly woven silk hung up bleaching in the sun.

perform for Indian students at the Institute of American Indian Arts in Santa Fe. Her stylized gestures, especially in Noh and other traditional forms in which masks are sometimes used, are closely allied to the ceremonial and religious symbolism of the Indian cultures.

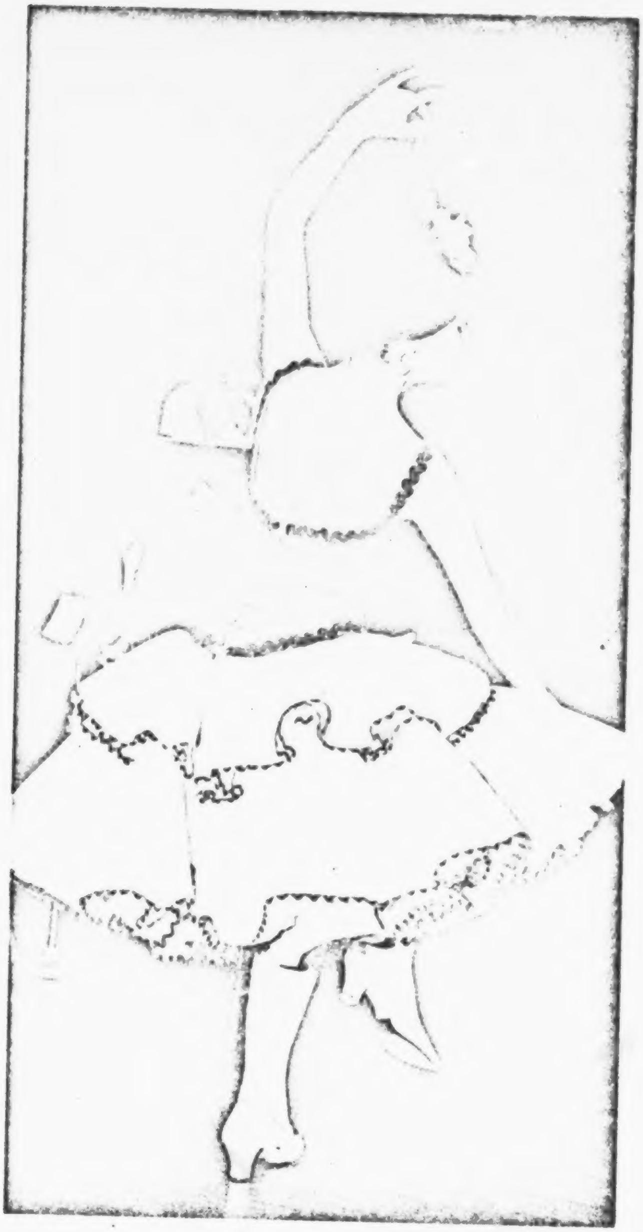
In many projects throughout the United States, classical and folk dances of Spain and the fiery rhythms of the gypsies have helped the children of Spanish background to become familiar with the traditional arts expression of their ancestors. Teresa, a favorite dancer and also an authority on Spanish dance, has established a school dance concert movement in New Orleans. She brought to New Mexico entrancing examples of her art--traditional, folk and contemporary.

One of the flamenco dancers who is especially beloved by young people is Vicente Romero, born in Santa Fe. He is usually able to find a "primo" (cousin) among his eager audiences. The children clap, stamp, and snap their fingers to provide his beat, enthusiastically proving that they share the blood of the Conquistadors.

Another aspect of the dance, the folk expression, flourished in the Puget Sound Arts and Sciences Program precursor of the present State of Washington's Cultural Enrichment Program, in the Seattle public schools. The Koleda Ensemble was formed in 1968 under the direction of Dennis Boxwell, one of the country's authorities on South Slavic dance, particularly Yugoslav and Bulgarian.

## Spanish Dances are meaningful for students in the Southwest

Santa Fe, N.M., Sunday, April 9, 1967 THE NEW MEXICAN



# Flamenco!

Returning to Santa Fe after a successful engagement in Denver, the Vicente Romero Flamenco Dance Troupe launched into a two-week series of combination lecture-dance recitals for Youth Concerts, Inc. in Northern New Mexico schools. Last Tuesday the group was photographed as they returned to Vicente's old alma mater, St. Michael's in Santa Fe.

Pared to three persons for the current concert, the troupe included Vicente as lead dancer and master of ceremonies, his brother Miguel Romero on guitar, and dancer Carla Duran.

Vicente carefully explained the background of flamenco, including its origin in Andalucia, the southernmost province of Spain; the Moorish and gypsy influences, and the other forces which helped shape this spontaneous musical folk art. Differences in rhythm and mood were demonstrated with examples from the "Farruca," "Alegrias," "Bulerias," "Sevillanas." How the flamenco rhythm is punctuated with palmas (clapping), castanets and fiery footwork was carefully explained and demonstrated.

The performance will be repeated many times this week as the troupe moves on to the Espanola and Taos Valley areas.

YOUTH CONCERTS
of NEW MEXICO, Inc.

Pantomime

The art of the mime has always allowed human beings to laugh at themselves. Their frailties and absurdities are perceived with clarity through the genius of the artist who delineates his caricatures voicelessly with expressive movements alone. In Greek and Roman times, and in the Renaissance period, in the courts of France and as entertainment in a Sicilian village square, the art flourished. Even the religious plays of the Middle Ages contained these elements, especially in the case of the nativity scenes and other miracle plays, when villagers took part. For some people Charlie Chaplin's commentaries on the common man represent a formidable expression of the mime's traditional art form.

Children, receiving the mime's communication, if he is truly a creative master, are able to throw themselves into the characterizations. Frans Reynders, one of our most talented pantomimists, performed some years ago for the students and parents of an Indian and Spanish-American community near Santa Fe using a stout kitchen table as his stage. He will never be forgotten. The spectators, many of them young children whose command of English was still very halting, delighted in the shiver of delicious fear as they breathlessly watched Daniel's encounter with the lion in his den, his knees quaking (he was really very chicken!). At one point he forced open the lion's jaws and peered into the cavern. "Watch out," screamed the children. The children felt the glorious sensation of the flight of a soaring eagle searching for his prey below. They were fascinated by the very elegant gentleman who ordered a meal in a plush restaurant and when the waiter was not looking, began to devour his food with such gluttony that he turned into an ape before their very eyes.

In the 1967-68 season another superb mime, Salvatore Guida, visited Southwest mountain villages. He followed more closely the Italian Commedia dell' Arte tradition, using ballet techniques and colorful costumes. Authentic Baroque music of the 17th and 18th centuries had been taped to accompany the dances.

Performance by the skillful mime has special significance for school arts programs at every grade level. The student identifys with the artist, assuming each character and feeling with him. The quality of exageration, more than anything else enables the child to understand emotions and situations with unusual clarity and insight, his own and other people's.

Agna Enters in her book "On Mime" tells of her experience in creating her unforgettable vignettes and provides us with a masterful analysis of the mime's art.[12]

In the presentations of the "Producers Association of Children's Theatre", in PACT's listing for the 1972 season we note two producers, Periwinkle Productions and the National Theatre Company, offer pantomime programs. The PACT programs of previous years and the list of suggested children's theatre presentations recommended by the Association of Junior Leagues of America(AJLA) feature pantomime.

## FOOTNOTES TO CHAPTER 8 DESIGNING PROGRAM FOR THEATRE, DANCE AND RELATED ARTS

[1] Producers Association of Children's Theatre (PACT) held its fourth annual showcase of previews of programs for the 1972 season in the Kaufmann Audirorium, YMHA, in New York City on April 9, 10, and 11. The following producers supplied one or more listings for school audiences and community presentations suitable for all age levels: THE TRAVELING PLAYHOUSE, THE NATIONAL THEATRE COMPANY, MAXIMILLION PRODUCTIONS, PERIWINKLE PRODUCTIONS, GINGERBREAD PLAYERS & JACK, CHILDREN'S THEATRE INTERNATIONAL, INC., PERFORMING ARTS REPERTORY THEATRE, FANFARE PRODUCTIONS, INC., THE PIXIE JUDY TROUPE, LTD., PRINCE STREET PLAYERS, LTD. Information included in the program supplied to buyers who attend, covers the name of the company of players or dancers and the director as well as the person to be contacted, address and telephone. A brief description of the presentations and the age range etc. is also given with additional titles of shows not necessarily auditioned. The majority of the companys are from New York City and many are travelling troupes.

The school circuit has become "big business" (see the *New York Times* Tuesday, October 6, 1970, "Dream of Student Theatre Becomes a Big Business" by Louis Calta). Most recently Children's Theatre programs are designed to stress contemporary social problems, ecology and other topics of educational value to young people.

[2] Winifred Ward holds the highest place among educators in the field of Creative Drama with Children and Children's Theatre.

Miss Ward was for thirty-two years on the faculty of the School of Speech at Northwestern University in Evanston, where she developed her famed courses in children's literature, creative drama, and children's theatre. In 1925 she was instrumental in founding the Children's Theatre. In 1925 she was instrumental in founding the *Children's Theatre of of Evanston*, now known as *Theatre 65*. In the meantime, the American Educational Theatre Association (AETA) had been established and Miss Ward became the National Chairman of the Children's Theatre Section. Finding need for development in this area, she called a national meeting at Northwestern University for all known directors of Children's Theatres. This eventually led to the establishment of the National Children's Theatre Conference of the AETA, whose annual and regional meetings have contributed to the rapid growth of the movement. *The Children's Theatre Review,* a quarterly, is the Conference's publication. The Conference has recently changed its name to Children's Theatre Association.

Miss Ward retired in 1950, but has remained active, as the Honorary Director of the Children's Theatre Association as a consultant, as a leader of numerous drama workshops throughout the country, and as a teacher of summer courses in colleges and universities.

[3] Don D. Bushnell, President, The Communications Foundation (formerly Brooks Foundation) Santa Barbara, California. THE NATIONAL SURVEY OF THE PERFORMING ARTS FOR URBAN AND RURAL YOUTH: THE ARTS, EDUCATION AND THE URBAN SUB-CULTURE. September, 1969. U.S. Department of Health, Education and Welfare, Office of Education, Bureau of Research. Final Report Grant # OEC-0-8-071104-1742

[4] Lydia Perera performed her radio series "Story to Order" on the NBC radio network from 1945-1949, one of the earliest programs for children which stressed improvisation. She now lives in Ojai, California, and intrigues school children with stories and poetry readings.

[5] For the background on puppetry, I am indebted to the researches of the puppeteer, Elsie Tedford, and articles appearing in the Puppetry Journal of the Puppeteers of America, Inc. Further information has been supplied by various officers and members of the organization. Letters from Rod Young, George T. Latshaw, Marjorie H. Batchelder and Vivian Michael have been invaluable as sources. The two latter experts helped compile the Selected Bibliography for Puppetry appearing in the Appendix. I am also grateful to Herman London for advice in preparing the Selected List of Films on Puppetry.

[6] Periwinkle Productions, Inc. does not confine itself to poetry reading but includes pantomime and stage plays. Sunna Rasch is the guiding spirit and the inventor of the format whereby a troupe of actors presents programs for all curricula levels. Some years ago the troupe appeared in the programs of the ARTS PROGRAMS OF THE ASSOCIATION OF AMERICAN COLLEGES as one of the most popular lecture-performances for college campuses. A member of PACT, the organization presents the following touring performances in the 1972 season: "THE MAGIC WORD" for primary grades; "POETRY IN 3-D" for elementary; "POETRY NOW!" for secondary schools; and "YOURS, MIME AND OURS" with versions for all curricula levels. Headquarters of the Periwinkle Productions, Inc. is in Monticello, New York.

[7] Teachers and Writers Collaborative, described on page 23 of the "Survey of State Arts Councils and Commissions Assistance to Arts Education for Youth", compiled by Associated Councils of the Arts for the 1970 Conference "Youth, Education, and the Arts". A group of poets and writers that introduce their experience and techniques to students and teachers; work toward creating an English curriculum to help students express both the world of inner experiences and external reality.

[8] Annual Report, 1968-69, New York Council on the Arts, p. 31

[9] Betty J. Rowen, "An Exploration of the Use of Rhythmic Movement to Develop Aesthetic Concepts in the Primary Grades", unpublished doctoral thesis, Teachers College, Columbia University, 1965-66. Prepared in cooperative Research Project supported by the Office of Education, U.S. Department of Health, Education and Welfare. Coop. Res. Project No. S-416.

[10] Nina P. Collier, "The Lady in Pink; Modern Dance in Elementary Schools," article appearing in the Music Educator's Journal, April, 1968 and "Modern Dance Project in Rural New Mexico: It Works", Dance Magazine, February, 1968. These describe the Eve Gentry tour of schools in Albuquerque, Santa Fe andthe Espanola Valley, sponsored by the Youth Concerts of New Mexico organization under Title I grants.

[11] Nat Hentoff, "An Inheritance Comes to P. S. 83", from an article describing the Pearl Primus project, from American Education, April 1966, U. S. Department of Health, Education and Welfare, Office of Education, Washington, D. C.

[12] Agna Enters "On Mime", 1965, Weslyan University Press, Middletown, Connecticut.

# CHAPTER 9 THE ROLE OF THE SCHOOL

The need for cooperation among artists, teachers and manager, so essential to all phases of a performing arts program, is particularly important when it comes to the men and women who make up the school systems--the members of the board of education, superintendents,principals, classroom teachers, arts specialists, and parents. There must be a give and take among them all, a willingness to carry out their part of the program and, above all, a desire to experiment, to try out new ideas.

Before explaining the responsibilities of the individual schools I shouldlike to stress the need for state leadership in the arts. State departments of education should include personnel directly responsible for fine arts curriculum in all school districts. New York State was the first to appoint a fine arts director. A few other states have followed the lead.

Such state-wide programs can be of great importance in multiplying the effectiveness of different aspects of the program and coordinating resources. For example, libraries, performing ensembles, art shows, etc. can be moved around the state to serve several communities instead of each School district setting up its own services.

137A

Coordination by State Department
of Education to implement performin
arts programs in the schools

1912

**STATE OF NEW MEXICO**

*DEPARTMENT OF EDUCATION*

*CAPITOL BUILDING*

*SANTA FE*

87501

LEONARD J. DE LAYO
SUPERINTENDENT OF PUBLIC INSTRUCTION

MEMORANDUM

DATE: October 14, 1970

TO: SCHOOL SUPERINTENDENTS AND PRINCIPALS

FROM: ROLLIE V. HELTMAN, DIRECTOR OF FINE ARTS

SUBJECT: YOUTH CONCERTS OF NEW MEXICO, INC. PERFORMING ARTS PROGRAMS FOR 1970-71

As in the past, this office is pleased to recommend the enclosed roster of musical artists available for performances, workshops and/or seminars for elementary and secondary school students as sponsored by Youth Concerts of New Mexico.

I urge you to take advantage of any of these fine programs which may be obtained through an advantageous financial arrangement through the New Mexico Arts Commission grant for 1970-71.

Under the grant, schools may engage outstanding performers in instrumental and vocal music, dance and drama at half the regular fee. The Arts Commission grant will be used to match the local contribution. However, if your school wishes to apply Federal funds under Title I for these programs, it will be necessary to pay the full fee, as Federal funds cannot be used to match Federal funds.

I am pleased to announce that Miss Jeanne Grealish, a staff member of the University of New Mexico Music Department, will be in charge of the arrangements. Please contact her for further information at the following address:

Miss Jeanne Grealish
Youth Concerts, Program Director
1226 Morningside, N.E.
Albuquerque, New Mexico 87110

Telephone: 256-9416

This crucial aspect of cooridination at state level has been brought into sharp focus during the early years of the seventies as the "Joint Projects" and the EPDA Project IMPACT programs get underway (see Chapter 4, page 51 ). The Departments of Education and the Arts Councils in the numerous states involved in these programs are now challenged to supply the fullest cooperation possible. Yet, in the long run, the interweaving of responsibilities, backed by a deep conviction concerning the educational goals of arts programs must permeate the entire school system. Thus we turn to the school to analyze its role in implementing performing arts programs.

---

## THE SCHOOL

The basic functions that the school itself must carry out are:

1. Financing
2. Selection of artists
3. Scheduling
4. Selection of audience
5. Control of physical environment
6. Informing artists of educational goals and the nature of the audience
7. Preparation of teachers, students and parents for program.
8. Follow-up, reinforcement
9. Parent and community support

The assignment of these responsibilities is not a hard and fast rule, for the school administrative structure varies from system to system, in different parts of the country and among different types of schools. In certain larger school districts, especially in cities, the system itself administers its own program assuming responsibility for all managerial activities. (See chapter 10) In some places the members of the board take a more active part in administration than in others; sometimes a principal will assume functions that usually are carried out by the superintendent; and sometimes the classroom teacher is also the arts specialist. However, there are some guidelines for individuals that may prove helpful.

## Boards of Education

The first function of board members is to review the recommendations presented to them by the superintendent for a performing arts program in the school. And in doing this their main responsibility is to keep an open mind. If a member is inclined to reject the idea because it has never been done before, he should at least take the pains to attend a performance and see what the children get out of it.

The board's formal approval is usually required for the inauguration of a new, and comparatively costly, program such as a performing arts one. After approving the program, members of the boards may be very helpful in raising money, over and above the regular budget, from outside sources, in order to enrich the program content and ensure its continuity.

## The Superintendent

The superintendent's responsibilities are those of a commander-in-chief. It is understood that he will assign to others many of the tasks, often relying on the arts specialists to assume leadership. Especially in the choice of programs and similar decisions. A summary of the superintendent's responsibilities follows:

> He must make himself aware of the available performing arts resources in his area.
>
> He must attempt to relate these resources in his own mind to the curriculum in his schools.
>
> He must consult with staff in the schools to try and plan proper integration into the school's programs.
>
> He must supervise the preparation of proposals for submission tohis board and make the program saleable.
>
> He must budget the program.
>
> He must lead in the effort to tap sources of funds outside the school budget.

The superintendent's first job is to explore the new educational field of performing arts and to ascertain, in his own thinking, what its part should be in the overall curriculum of his school. He will wish to consult his staff members, particularly principals and the arts specialist and will review their recommendations. With them he will develop a final program which he submits to his board. It is his job to see that the new program is meshed into all the other acitivites and is not, like a piece of fluff, superimposed upon the normal curriculum. That is important in a performing arts program, for unless it is an integral part of an established course of study, it is natural to consider it the frosting on the cake and hence easily dispensable.

The degree of participation of the staff in this process depends upon the size and organization of the school. When his proposal is approved by the board, the superintendent should appoint a liason officer or performing arts coordinator who will be his alter ego in planning and supervising the programs in cooperation with his colleagues in the schools as well as with the artists and the manager. If the school system undertakes to run its own managerial service then this liaison officer assumes all the functions described in Chapter 10.

The entire program, and its place in the school curriculum, is the ultimate responsibility of the superintendent. However, the states usually set standards for curriculum and have certain requirements, within which the superintendent must work. But even an intensified arts program can usually be fitted into an established curriculum because, if creatively carried out, it can contribute effectively to other disciplines. The budget is the superintendent's next problem. He must decide how much out of his regular budget he can spend on an arts program and then further determine

1. How much to the elementary schools, how much to the secondary?
2. How much for each category of art--music, dance theater?
3. How much for the specialized art student and how much for the general student?

The realities of the situation then make him realize that his allocation from his regular budget is not enough to provide a proper program without crippling compromises such as too few performances to meet the needs, overcrowding of an auditorium, too great an age span in the audience, and so on. He must go after supplementary funds from local, state and federal sources. Locally he may try:

1. Parents' organizations (PTA and parents' auxiliaries for school band, chorus, orchestra, drama club, etc.)
2. Civic groups--Chambers of Commerce.
3. Service groups--Lions, Rotary, Kiwanis.
4. Clubs such as Music Clubs, Women's Clubs, Junior Leagues.
5. Individual benefactors and local foundations.
6. Music and art stores and any other commercial establishments with a vested interest in one of the performing arts.
7. Admission charges to performances.

Most schools in cities and suburban areas do not permit admission charges to pupils when activities take place during the school. However, some rural school districts encourage charging some nominal fee (15 or 25 cents). This is a popular practice for junior and senior high school students who may then attend or not as they wish. Usually the PTA or Arts Club supplies the arts specialist with "scholarship free tickets" for students who are "good listeners" or have shown special interest. In this way no worthy child is deprived of the opportunity of attending.

However, the superintendent may team up with other school districts in his area to tap regional sources. This comes about normally when the school affiliates itself with a regional performing arts managerial service agency. (See Chapter 10.) In such a case the school has the advantage of wider financial support including that of various national foundations and organizations. For example, Young Audiences Chapters receive matching grants from the Recording Industries Music Performance Trust Funds.

With regard to federal sources of financing, the superintendent must be aware of the various ramifications of the Elementary and Secondary Act of 1965 (Title I and III) and indirect financial aid through the State Arts Councils or Commissions. Specifics on funding resources are provided in Chapter 10. Superintendents should keep in mind that most grants are of a temporary nature allowing for demonstrations of innovative ideas. If some staff and board members doubt the usefulness of a performing arts program, usually a year or two of programs paid for by outside sources is enough to persuade them to appropriate funds for continuation.

With policy approval and his budget lined up, the superintendent now must find the artistic resources to make his program a reality. He has several avenues to follow:

1. His own arts staff, members of which are usually well informed about available artists in their own category, both locally and farther afield.
2. State Departments of Education and Arts and curriculum personnel.
3. Booking and performing arts servicing agencies, both non-profit, such as Young Audiences and commercial, national and local.

4. Local university sources (artists-in-residence and arts staff and in some instances advanced students under supervision), museums, arts centers and art schools.
5. State and local Arts Councils.
6. Local orchestra, theatre, opera associations.
7. National arts organization (local chapters)

There is a great difference between the urban and rural areas as far as artistic resources go. The cities, even the suburban areas, have their colleges and universities, arts centers and art schools as well as orchestras, theater and opera associations. Young Audiences chapters exist in many cities. The majority of rural areas have few or no facilities within close range. Thus rural schools have to rely more on regional, state, and national managerial servicing organizations for help.

Another job for the superintendent is to draw up a contract with the individual performing artistic units. If the school subscribes to a managerial service or is a part of some larger structure, such contracts for artists are made by the agency in charge. Details for artist contracts are provided in Chapter 10. Because of the complexities of engaging artists and adhering to various union regulations which govern artist's movements and salaries, it is often desirable for the school system to deal through such an agency.

The superintendent should exert every effort to interest his board members, PTA members, and leaders of the community in general in the performing arts programs. Such people can be invited occasionally to attend performances ( not too many at a time lest the adult audience overpowers the youngsters). They can be brought into teachers' workshops and symposia in order to learn at first-hand what this new educational technique is and what is the educational philosophy behind it. In addition to the normal flow of publicity and word-of-mouth advertising (each program should be anticipated by adequate local newspaper and radio coverage), the superintendent should take advantage of every opportunity to make speeches before local groups explaining how the arts program is an important new tool in the hands of the educator and urging cooperation at all levels.

## The Principal

As every principal knows, he must act as a buffer and a line of communication between the teachers and the administration represented by his superintendent.

The principal has the following responsibilities:

> He must determine the needs of his school by consulting with arts specialists and teachers.
>
> He must coordinate his recommendations with those of other principals in his school districts.
>
> He must schedule teacher conferences to inform his staff members of plans and schedules, and to insure maximum impact of programs by proper pre and post program activities.
>
> He must make suitable arrangements for performances and the physical setting for events, as well as selection and control of audiences.
>
> He must transmit recommendations for selection of artists and number of programs, scheduling and other details.

> He must oversee the mechanics for securing proper evaluations of the program and for preparing reports of the events.

He confers with his teachers and arts specialists on what is needed and desirable and passes his recommendations to his superior whom he also assists in the selection of artists by transmitting the recommendations of his staff.

He works with other schools in his district, perhaps through the regularly scheduled principals' conferences and through a coordinator designated by the superintendent, to see that their several programs are properly meshed. He calls indoctrination sessions for teachers before each performance.

He is also responsible for all the housekeeping chores in connection with the performances in his schools. He:

1. Schedules performances.
2. Plans physical accommodations and hospitality. For example, the Susquehanna Regional Supplementary Education Services prepared an elaborate guide for the principal in schools where they brought their performance, "An American Family Album."[1] This guide contained detailed suggestions for classroom programs following the performance, lists for outside reading and 14 titles for workshops and lectures, plus one single-spaced page of instructions for the physical requirements of the company--"access to loading area as close to the stage as possible;" "staff member prepared to meet the company with keys to stage area and dressing rooms and knowledge of light and power sources;" "clean and completely clear stage area;" "four boys to assist in setting up equipment."
3. Distributes announcements and promotion.
4. Holds frequent meetings with classroom and arts teachers.
5. Informs artist of nature of audience--age,

socio-economic background, racial composition, previous related experiences. Also informs artist of the kind of physical setting to be provided.

After the performance is over the principal may be called upon to take part in evaluating the program and to prepare reports. Often he is supplied with evaluation and report forms which he fills out to reflect a synthesis of his staff's and his own reaction or the reaction of volunteers who may assist. Parents are sometimes able to aid in this process. Post-performance teacher symposia, demonstrations and workshops often follow performances and are useful to assist staff members in follow-up procedures.

## Classroom Teacher

Perhaps the classroom teacher's role is the most sensitive among the officials of the school--primarily because she or he is the one most constantly and intimately in touch with the students. Not only what the teacher does, but how he does it has an immediate impact upon the pupils. As in the teaching of all subjects, enthusiasm is an essential element of a teacher's approach to his job. Even if he personally prefers a marching band to a string quartet he must infuse his class with excitement and eagerness to hear the quartet. There are three distinct phases of the teacher's job: before, during, and after the performances. Here are some do's and don't's that may help:

### Before

a. Attend all workshops, meetings, indoctrination sessions.

b. Announce program to students with enthusiasm and try to involve them in anticipation of something special.

c. Go over the materials distributed before the performance and understand them fully before making your own special plans for their use.

d. Distribute the printed materials available, including the take-home announcements designed for parents.

e. Bring in reading materials, films or recordings. Put up charts, posters, and other visual material.

f. Get students to decorate classroom or auditorium appropriately.

g. In anticipating the performance, and announcing the forthcoming event, try to follow the performer's desires cncerning your disclosure of what the program will contain. Some artists prefer that the story of a dramatic presentation come as a surprise. The playwright often depends on the unexpected to involve his audiences. On the other hand many children's theatre programs such as the Washington State Cultural Enrichment program and the programs of the Laboratory Theatre Project have supplied teachers with a summary of the plot in teacher-guide kits. In music programs, especially those of Young Audiences, performers often supply a general list of repertoire from which selections are made. They prefer to leave the final choices to the on-the-spot judgments derived from their perceptions of audience reactions.

During

a. Demonstrate your own interest in the performances and thus encourage maximum involvement of students.

b. See that the students are properly seated so that all can see and hear. Place the tallest in the back. Seat yourself and visiting adults at the sides .

c. Try to eliminate outside noises. If the heating device makes a hum it should be cut off.

d. Avoid lengthy introductions. Let the artists speak for themselves. Make your remarks warm and personal.

e. Avoid disciplinary admonitions as much as possible. Enthusiastic reactions , involuntary movements and even comments whispered to classmates are all part of the evidences of pupil and artist interaction.

After

a. Let the students express their individual reactions encouraging discussions to intensify the impact.

b. Have children write essays, poetry, draw pictures, invent their own art forms, stimulate responses by questions: What number did you like best? Tell the story of what you saw. What did the performance remind you of?

c. Make use of film, radio, books, recordings which repeat the material of the performance. If you have a tape recorder, the performance can be taped (when the artist permits a recording to be made), and played back in the classroom after the performance. They hear the same comments, they hear their own voices, they even hear the same old jokes. Repetition is a very important part of the learning process, for it intensifies the experience.

d. Use material the artist or agency provides for follow-up. The Albuquerque, New Mexico Music Education Department of the public schools sent out a follow-up on a harp program by Susann McDonald which exemplifies this. "After the concert we suggest that teachers prepare questions, use the material for written compositions, drawings and paintings or they may wish to play recorded harp music for the pupils. History of the Harp. Early times: The hunter's bow. Strings were added. In the Bible: David played soothing music for King Saul. In the Middle Ages: Poets and troubadors used the harp to accompany their songs. Today: The large concert harp is used as a solo instrument, and in chamber music recitals. It is also one of the instruments of the symphony orchestra." This was followed by suggested sessions on the construction of the instrument, how the sound was produced, what devices are used to tune the instrument or change pitch. The questions children asked most frequently were listed, with their answers.

e. Relate performance to any other on-going project or discipline--history, English, etc.

f. Participate in evaluation.

   1.) Questionnaires. Fill out teacher's questionnaire. Test children. Knowledge of reactions help in designing future programs. Teacher observations are valuable.

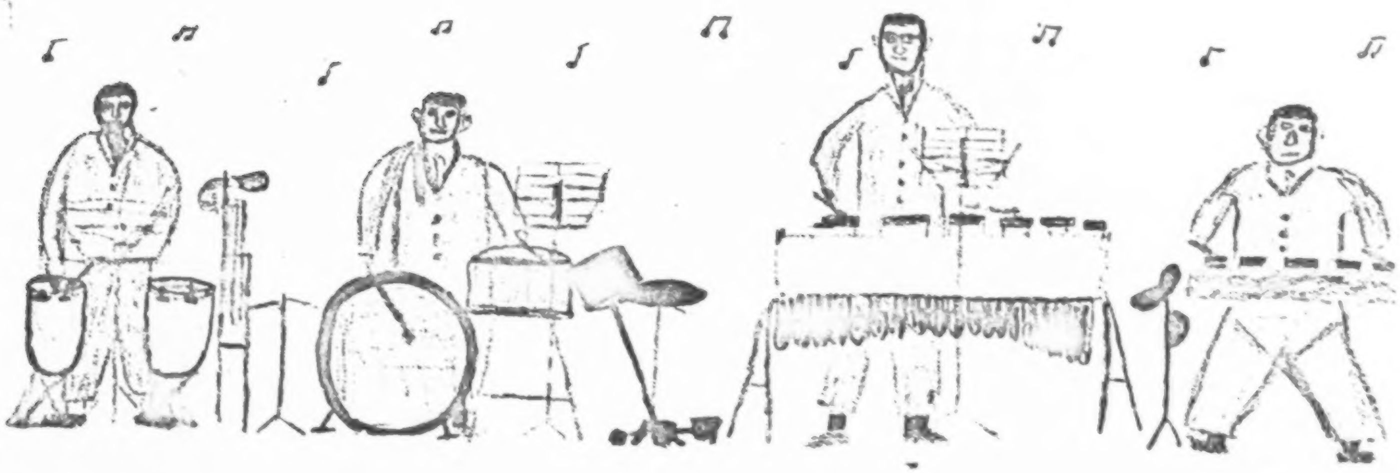
   2.) Meet with other teachers, including those from other schools, to exchange experiences.

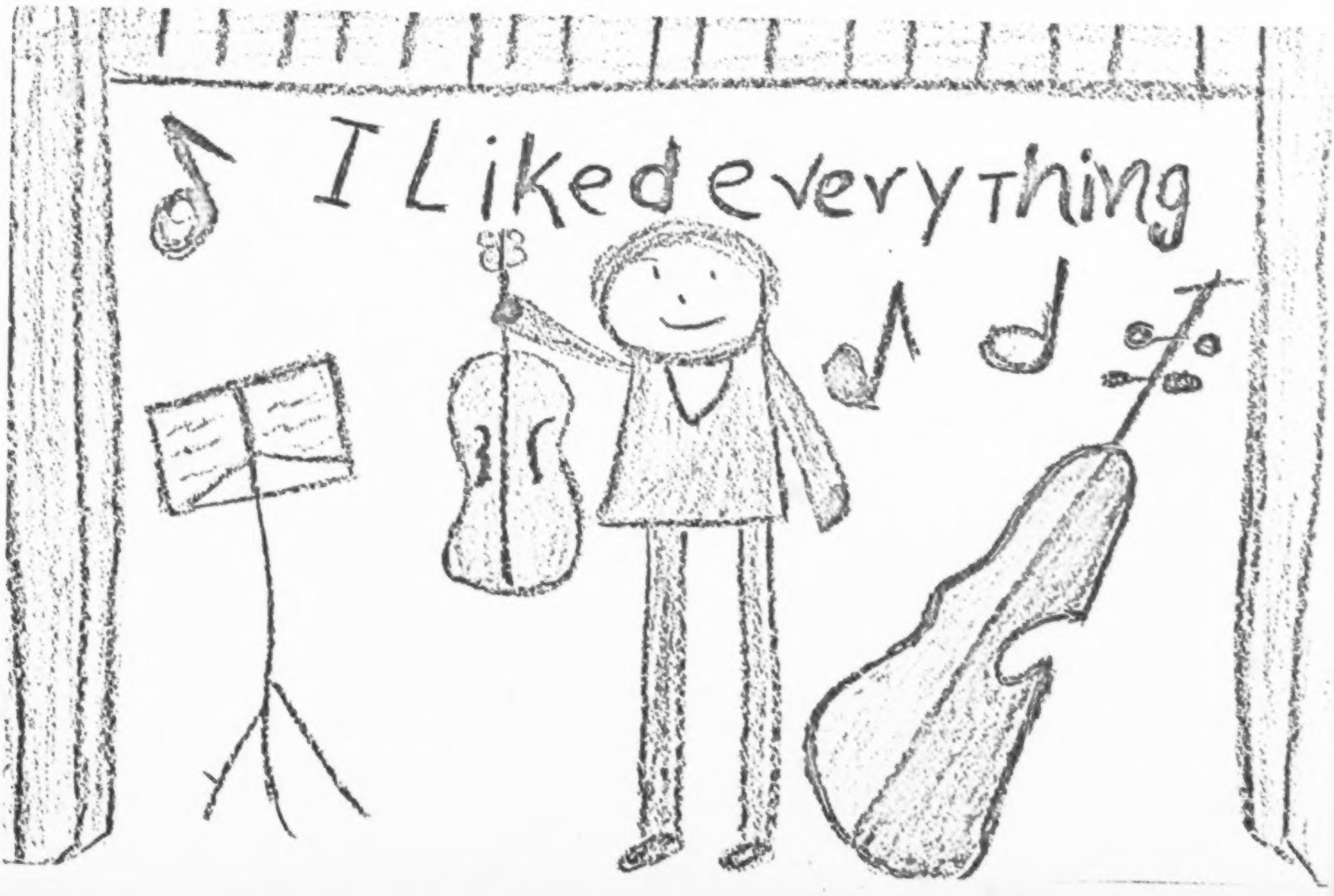
g. Keep an open mind--you, too can learn.

So far we have discussed the many means to be used by the teacher to deepen the performing arts experience and intensify its impact. Another aspect of performing arts teaching is its use in the reinforcement of other types of learning. A rewarding experiment was conducted in New Mexico in the Espanola Valley in which puppets, songs and dances were introduced by professional artists to aid in the teaching of language skills for first graders. Under the supervision of a linguistics expert and an arts specialist, remarkable impetus was given to a program of Teaching English as a Second Language. Folk songs related to each lesson plan, hand puppets dramatized the characters in the situations and stories and movement punctuated the action words, supplied sensory stimuli. Vocabulary, grammar, phrasing, pronounciation, and all phases of language learning were taught more rapidly and accepted with more exuberance.[2] This experiment demonstrated that the general program of performing arts has the possibility of unlimited intermeshing into the curriculum particularly in the vital area of communication.

## Follow-up Possibilities

A performing arts experience often inspires children to express themselves in another arts medium when the classroom teacher or arts specialist is aware of the many follow-up possibilities.



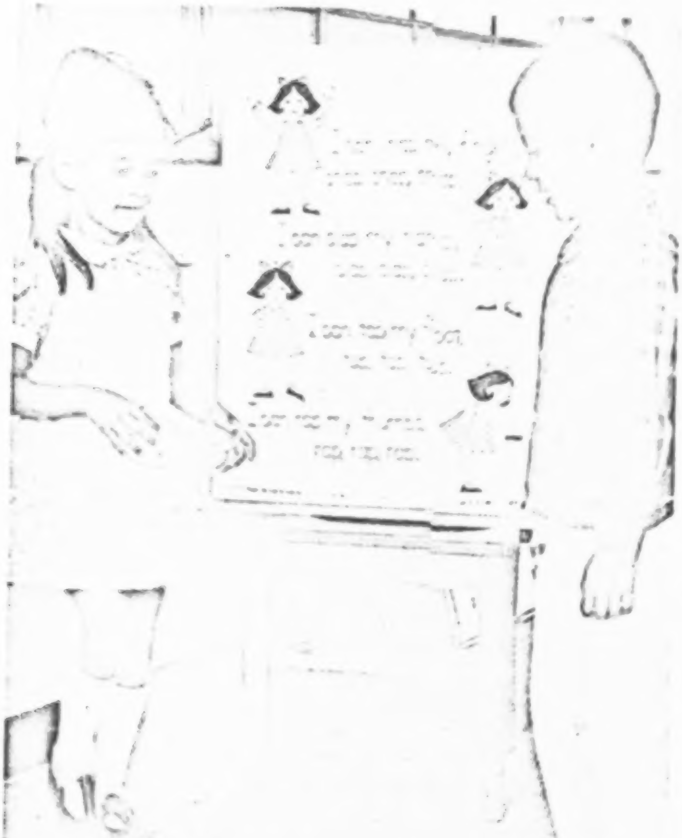


Arts in teaching language skills. 150B
YOUTH CONCERTS 1968-69 demonstration. Performing Arts as Reinforcement

(Photos by John MacGregor)

*The song, "Is He Swimming?" written by the project director, Mrs. Lynd LaMont, serves as inspiration for a crayon drawing by two earnest little girls at Dixon Elementary*

THE NEW MEXICAN



*A song is played and the two children supply the action. The chart to illustrate the song was prepared by one of the mothers, Mrs. Nancy Chappel*

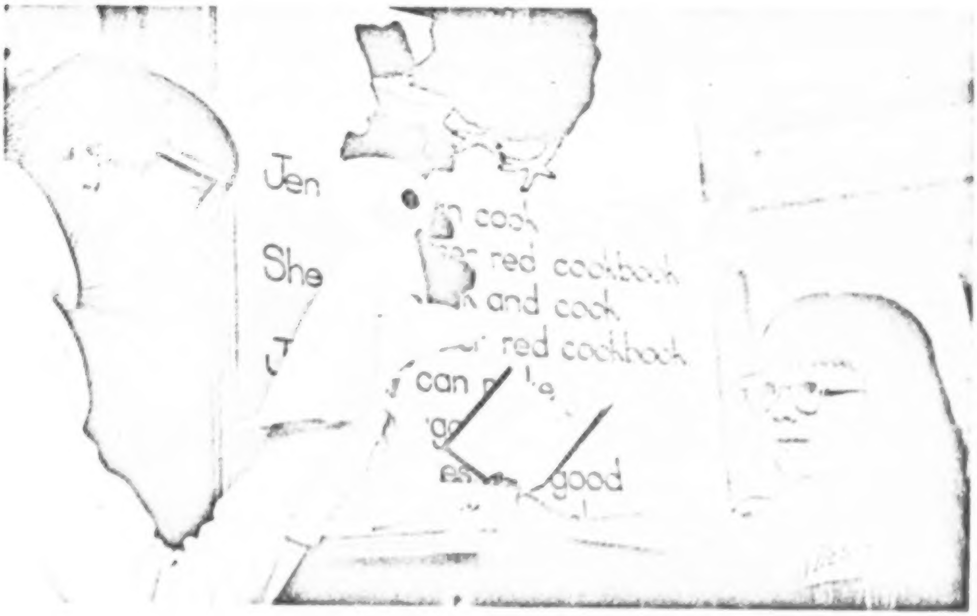
*Lisa, a pupil at Velarde Elementary School, listens intently as Mrs. LaMont plays tape recording of a song*

Arts in Teaching Language Skills.

# CHARTS and PUPPETS

By ELSIE TEDFORD

Hand puppets manipulated by the children.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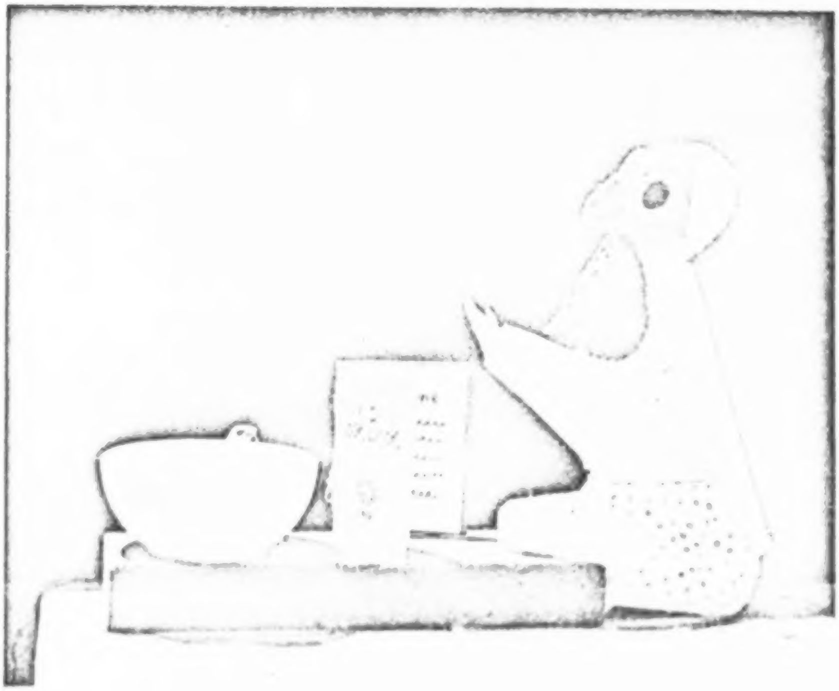

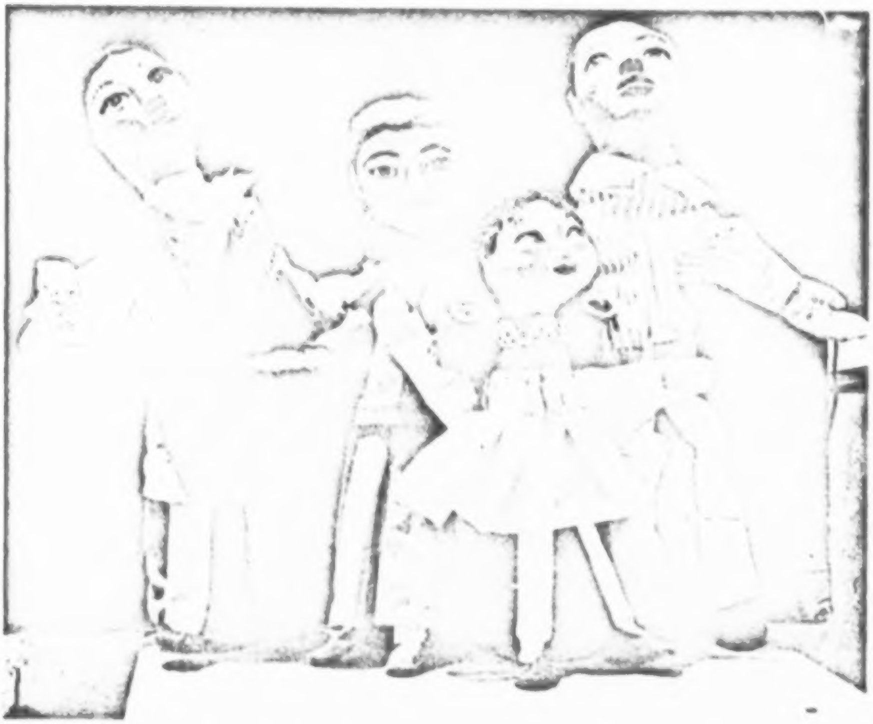

The complete brochure describing this project may be obtained from Mrs. Nina P. Collier, Box 90, Alcalde, New Mexico 87511.

## The Arts Specialist

While the arts teacher and the classroom teacher in many instances share the same responsibility, there are certain areas in which the arts specialist has unique functions because of his knowledge and skill. These are suggestions for the arts specialist.

1. Keep abreast of developments throughout the United States in school performing programs in your particular art.
2. Advise principals, program coordinators, and superintendents of artistic resources in your field.
3. Cooperate with classroom and other teachers in preparing students for the program and in follow-up activities with both classroom teachers and pupils.
4. Relate up-coming performance to special classes in art, school band, orchestra, chorus, drama, dance, literature, etc.

With regard to this last category, arts specialists should take advantage of the visits of artists. Performances can be planned as reinforcement lessons or workshops for advanced students specializing in arts activities. Such presentations are demonstration performances and are often followed by individual coaching of instrumentalists, singers, dancers, actors, and so on. These workshops are somewhat longer than the regular school performances.

In many school districts the superintendent delegates the coordination of the performing arts programs for the entire system to one of the arts specialists who has a wide experience in multimedia arts education. This occurs frequently when budgetary limitations prevent the schools from supplying an arts specialist solely for elementary grades.

The arts specialist may amplify the "live" performing arts experience by arranging for the use of various audio visual materials including a series of closed circuit TV films. Careful planning and expert knowledge are needed as well as the equipment and funds if telecasts are used. The Baltimore precursor of the present Young Audiences Chapter telecast a series, "Music for Young People", in the 1957-58 season, over station WBAL. The films were produced by the Educational TV and Radio Center and demonstrated the spontaneous reactions of children to music programs.[3] Teacher Guides were supplied to all the schools with suggestions for follow-up. Books and recordings were listed. This TV series of 13 weekly programs served as an important reinforcement to the regular school performing arts series.

There are numerous examples of urban school systems which depend on close circuit TV for regular music instruction. Albuquerque schools employ the facilities of the Educational TV Channel for music instruction in elementary schools. In the 1969-70 season Young Audiences Chapter of Houston selected nine 30-minute music programs for 4th and 5th grade pupils, telecast at monthly intervals over Station KUHT. Artists included string quartets, brass ensembles, a woodwind quintet, a piano trio. It should be understood that audio-visual performing arts experiences are in no way substitutes for the "live" interaction program, but they can enormously strengthen the communication of the artist-teacher in the school classroom or auditorium.

One school specialist in a rural school district developed an interesting plan to involve both the elementary and the secondary grades. After a woodwind quintet concert by visiting professionals for the band and orchestra students in the Junior and Senior High Schools, such enthusiasm was aroused that the arts specialist asked the pupils if they would be interested to form ensembles of their own and perform for the lower grades. The students were eager to meet the challenge. They were auditioned and the winners prepared talks on the history and nature of their instruments. Performances were scheduled for 5th and 6th grades. Both the young listeners and the budding artists profited from the experiment.

## The Parents

It was the mothers and fathers who spearheaded the performing arts movement in its early days and they continue to play a crucial part in building morale and assisting with the financing. Every educator knows that without reinforcement from the home no educational program can be fully successful. Therefore, the parents' role in making these programs work remains critically important.

Here are some suggestions for parent participation:

### Arousing Interest

1. Join parent-teacher organizations likely to take an interest in school performing arts programs.
2. Take initiative in stimulating interest of superintendents, arts specialists, classroom teachers and members of school boards.
3. Suggest artistic resources if known. (Remember that the artists in your community are likely to have children in your schools.)

## Once Interest is Aroused

1. Arrange hospitality for visiting artists.

2. Arrange for transportation of performers from school to school.

3. Assist those responsible for the programs in obtaining the best possible local publicity through press, other communications media, speeches and announcements and distribution of posters and printed materials.

4. Assist in raising funds to supplement those available from the regular school budget by organizing such activities as:

    a. Demonstration programs for parents and community. For example, arrangements can be made for a special performance for an invited audience of parents and children to give a first-hand example of the excitement these programs afford. Money for programs can be raised simply by allowing a limited number of interested parents to attend the series of programs for a small subscription cost.

    b. Benefit events such as fairs, auctions, bake sales, movie premieres or even gala concerts, the net proceeds of which are used to support performing arts programs in the schools. Every community has its own ideas and tradition of what a successful benefit should be.

    c. Appeals to private donors, businesses, service organizations and local foundations for program funds.

## With Regard to the Programs

1. Take part in making program reports and evaluations at the request of the program sponsors or organizers.

2. Share your child's curiosity and interest about forthcoming programs when he brings home announcements; and afterwards let him know that his excitement and enthusiasm about what he has seen and heard is shared by you. Give your support at every turn.

## An Example of what Parents Have Done

A heartening example of the role which parents can play in bringing inspiring performing arts programs to the children of their schools is the well-known Theatre 65 of Evanston, Illinois (See Appendix). Here the Parent-Teacher Associations of School District 65 take part in bringing top-flight professional drama to the schools. This developed from the earlier project which was founded in 1925 by Miss Winifred Ward as The Children's Theatre of Evanston. Today the PTA sponsors the performances, organizes the sale of tickets, the booking and the scheduling of plays and the presentations of the touring dance company and puppet shows for pre-school and elementary school audiences. Thus, dedicated parents have immeasurably added to the cultural opportunities for their children. Many such children's theater projects and music programs owe their existence to parent intervention. Nevertheless, there is still much to be accomplished.

155A Parent participation. Flyer of Theatre 65.

# THEATRE 65 OF EVANSTON

**1968 — 44th Year — 1969**

**Sponsored by School District 65, Northwestern University, and District 65 Parent Teacher Associations. Member of the American Theatre Association. Jane Dinsmoor Triplett, Executive Director**

## TICKET INFORMATION AND TELEPHONE ORDERS

Theatre 65 Office, 1316 Oakton — Phone 869-4496

**Box Office at Skiles Junior High School, on Series I play days only: Phone GR 5-9050.**

**Box Office at Chute Junior High School, on Series II play days only: Phone 328-9895.**

**Box Office at Haven Junior High School, on Touring Company performance days only: GR 5-9645.**

## SERIES I PLAYS

For age 4 and up, given at Skiles Junior High School, Lake Street and McDaniel, Evanston, at 10:00 a.m., 1:00 p.m., and 3:00 p.m.

**HANSEL AND GRETEL**, December 7 and 14. With the help of a white bird and an elf Hansel and Gretel outwit the wicked witch in this classic tale dramatized by William Glennon.

**THE CRYING PRINCESS AND THE GOLDEN GOOSE**, January 25 and February 1. When all the king's men stick to a golden goose it's enough to make the crying princess laugh. Adapted by Hans Schmidt.

**LITTLE RED RIDING HOOD**, May 10 and 17. Generations of children have enjoyed this story of a sly wolf outsmarted by a little girl and her grandmother. Dramatized by Charlotte Chorpenning.

## SERIES II PLAYS

For grades 3 and up, given at Chute Junior High School, 1400 Oakton Street, Evanston, at 10:00 a.m. and 2:30 p.m.

**THE DRAGON**, October 26 and November 2. Lancelot (a distant relative of Sir Lancelot) must fight a three-headed dragon to save the town, but his sword won't help him against the evil mayor. A comedy by Eugene Schwarz.

**ABE LINCOLN—NEW SALEM DAYS**, February 22 and March 1. Young Abe Lincoln is about to lose his store and his surveying job. He gets a friendly hand from young and old in this true story of Lincoln in Illinois by Charlotte Chorpenning.

**THE BEEPLE**, April 19 and 26. John Willy starts to make a cabinet, but his do-it-yourself kit turns out to be a rocket that lands him in trouble in the middle of the Bee People (the Beeple). Science fiction by Alan Cullen.

## TOURING COMPANIES

Dance Adventures, Kupling's **JUST SO STORIES**, at Haven Junior High School, Prairie Ave. at Lincoln and Green Bay, 10:00 a.m., 1:00 p.m., and 3:00 p.m. on November 16.

George Latshaw Puppets, **WILBUR AND THE GIANT**, at Haven Junior High School, Prairie Ave. at Lincoln and Green Bay, 10:00 a.m., 1:00 p.m., and 3:00 p.m. on March 15.

**THEATRE 65 OF EVANSTON**, 1968-69, Jane Dinsmoor Triplett, Executive Director.

**SCHOOL SALE:** October 16, 17, 18 in all schools. For season tickets for the plays, and for single tickets for the George Latshaw Puppets and Dance Adventures, please fill out the order on the reverse side of this form and return it to PTA ticket chairman in your school.

**MAIL ORDERS:** For season or single tickets for the plays, and single tickets for the George Latshaw Puppets and Dance Adventures, please fill out the order on the reverse side of this form and mail with *enclosed self-addressed stamped envelope* to Theatre 65, 1316 Oakton Street, Evanston, Illinois 60202. (If no envelope is enclosed, tickets will be held at box office).

NAME ____________________

Address ____________________

City ____________________

Telephone ____________________

School(s) __________ Grade(s) ______

☐ Please keep my name on mail list.

☐ Please remove my name from mail list.

FILL OUT THE REVERSE SIDE OF THIS FORM AND INDICATE SECOND CHOICES, IF POSSIBLE.

155B

# THEATRE 65 OF EVANSTON

1968 - 44th year - 1969

## Application for Tickets

Non-Profit Organization
U. S. Postage
PAID
Evanston, Illinois
Permit No. 380

### SEASON PLAY TICKETS

**Series I Plays**

______ Series @ $2.50 = $______

☐ 1st Saturday ☐ 2nd Saturday

☐ 10 a.m. ☐ 1 p.m. ☐ 3 p.m.

**Series II Plays**

______ Series @ $2.50 = $______

☐ 1st Saturday ☐ 2nd Saturday

☐ 10 a.m. ☐ 2:30 p.m.

### SINGLE TICKETS

Play______ No.______ @ $1.00 = ______

Date______ ______Time______

Play______ No.______ @ $1.00 = ______

Date______ ______Time______

### TOURING COMPANIES

**WILBUR AND THE GIANT,** George Latshaw Puppets

☐ 10 a.m. ☐ 1 p.m. ☐ 3 p.m.

No.______ @ $1.00 = $______

**JUST SO STORIES,** Dance Adventures

☐ 10 a.m. ☐ 1 p.m. ☐ 3 p.m.

No.______ @ $1.00 = $______

Total Amount Enclosed ............................$______

(Make checks payable to:
Community Consolidated Schools, District 65.)

THEATRE 65
1316 Oakton Street
Evanston, Illinois
60202

An example of community participation.

Sample of questionnaire used by

ATLANTA CHILDREN"S THEATRE ,Inc.

to secure volunteer community assistance.

The program is conducted with the cooperation of the Junior League of Atlanta which contributes funds and manpower to enterprise.

---

ATLANTA CHILDREN'S THEATRE, INC. GUILD -- QUESTIONNAIRE
Please return to: Mrs. B.A.Dorsey,1036 Lindbergh Dr.,N.E.(24)

NAME ____________________

ADDRESS ____________________

____________________ ZIP __________

PHONE NUMBER ____________________ OFFICE __________

Which area of Children's Theatre Placement interests you most?

Costume Committee ________
House Committee ________
Promotion Committee ________
Subscription Sales ________
Special Talents ____________________

Education Committee ________
Newspaper Committee ________
Scout Day Committee ________
Other ____________________

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155D

Evaluation Form for Concert Visitors

YOUNG AUDIENCES, INC.
645 Madison Avenue
New York 22, N. Y.
ELdorado 5-6610-11-12

## GUIDE FOR COVERING YOUNG AUDIENCES CONCERTS
(Please mail to Musical Director)

Name of Ensemble ____________________ Date of Concert ____________

| Member's Name | Instrument |
|---|---|
| | |
| | |
| | |
| | |
| | |

P.S. # ____________

Address ____________

Principal ____________

1st,2nd,3rd year YA concerts?

Grades or ages ____________

No. of children in aud. ______

Background of children ____________________

Auditorium conditions: Acoustics ____________________

Size and type of auditorium ____________

Overall evaluation of the program ____________________

Duration of program in minutes ____________________

Children's reaction ____________________

Principal's or teachers' reaction ____________________

Did Musicians have a rapport with the children? ____________

How did they speak? Were they easily heard? ____________

Was their vocabulary understood? ____________

How did they handle the question-discussion period? ____________

List program and add any comments on the reverse side of this sheet.

Your name ____________

FOOTNOTES TO CHAPTER 9 The Role of the School

[1] "The American Album"was one of the performances of the Portable Phoenix touring company of the Phoenix Theatre, New York City, a project in the Susquehanna Regional Supplementary Education Center.

[2] Lynd LaMont, "Language Development through Music and Art," paper read at Modern Language Association of American Convention, Denver, Colorado, December, 1969. Report of Title I ARTS IN TEACHING LANGUAGE SKILLS, a demonstration project for three First Grades of the Elementary performing arts program for the Espanola Municipal Schools by Youth Concerts of New Mexico during the spring semester, 1968. Project Directors: Mrs. Lynd LaMont and Mrs. Nina P. Collier.

[3] Nina P. Collier, "A Music Teaching TV Experiment," Music Educators Journal, November-December, 1958. These films from "Music for Young People" produced by Arts and Audiences for the Education TV and Radio Center are distributed for classroom use by NET Film Service, Indiana University, Bloomington, Illinois. Woodwind Quintet, Brass Quintet, Percussion Trio, String Quartet and nine other programs.

The experimental TV program in Baltimore was designed and directed by Mrs. Oliver Winston , at that time Chairman of the Young Musicians Series , making use of these films with teacher guides. The TV series reinforced the "live" performing arts experiences.

# CHAPTER 10 THE ROLE OF THE MANAGER OR ADMINISTRATOR

If the artist and educator are professional in their roles in school performing arts programs, the manager or administrator is a professional in carrying out his complex responsibilities. The manager may be engaged by the school or schools, or by an independent agency which services the school presentations or by the performers themselves. His job is to coordinate the relationship of the program, and the performers to the schools. He is the third part of the triumvirate and makes it possible for the educator and artist to perform their tasks to best advantage.

The manager can come from one of many places. He may be a staff member of Young Audiences or of a local or regional arts center, or other non-profit organization. He may be on the staff of a commercial booking agency that has specialized in taking the performing arts to the schools; he may be a talented, dedicated individual who takes on the role of manager on a volunteer basis; or he may be an educator who, as we have said in the previous chapter, carries out his managerial function within the school system. An increasing number of schools are now operating their own management services, usually organized and administered within the music or fine arts department. But even within the school the manager is a professional in the educational performing arts field. Such an in-service arts function provides all the same services, with the same degree of objectivity, for the school district that would be provided by an outside agency.

The manager acts as a catalyst and coordinates all the phases of the operations that we have seen are involved in carrying out a performing arts program: planning, booking, scheduling, financing, informing, promoting, reporting, evaluating, and bookkeeping.

Many of the techniques are borrowed from the regular commercial booking and managerial services. But since the objective of the educational programs are not those of the box office, the administrator has to be familiar with the school system,know its advantages and limitations. Most importantly, he must be familiar with the purposes of performing arts teaching, often better than the educator who may be new to the program. The manager must also understand the cultural, economic and sociological components of the communities in which he is working. He must know his geography well and he must understand how the various school systems, public and private , are affiliated or not affilated. All of this knowledge leads to an efficient operation, with a program tailored to the school's needs.

The professional manager can smooth the way for both artist and educator, relieving them of many tiresome and time-consuming duties for which they are frequently ill-qualified. Both artist and teacher should rely on the manager, secure in the knowledge that he is sufficiently competent in both art and pedagogy to recognize their problems and respect their professional requirements. Above all he knows the goals of this new educational technique and he knows the mechanics of getting it to work.

Samples of forms, schedules, contracts, guides, evaluation questionnaires and press released are included in the Appendix for Chapter 10, borrowed from a large number of programs now in operation. The following are the normal responsibilities of the manager:

## Planning

In early spring each year the manager gets busy preparing for programs to be given the following fall. He sends out questionnaires to schools that are already participating in the program, asking for reaction to programs already provided and requesting recommendations for changes and innovations they wish to make in the following season. He makes personal visits to new schools just entering the program. He makes a survey of the school's needs and its resources, asks what particular art forms the school feels would be best suited to its needs.

For all schools, both old and new, the manager can be of great help in outlining financing proposals, can lead a school through the intricacies of applying for federal and local funds, and can advise them on the feasibility of admission charges or fees for workshops and other services. He reviews the school calendar for the coming year (teachers' meetings, holidays, test periods, athletic events, assembly events), and together with the school administration works out a tentative schedule. He makes many practical, down-to-earth recommendations such as that the fall programs be concluded by Thanksgiving, thus avoiding the period before and after the Christmas holidays and that the spring programs terminate before the middle of May when they would conflict with year-end examinations and other activities.

The manager's next job is to make a survey of the artistic resources available in the fields that his clients have chosen. He screens the performers and performances in order to make sure that they are suitable to the schools, both temperamentally and artistically. Artist selection techniques vary. The manager may be qualified to select the artists himself. However, it is generally better to enlist the services of capable people in the arts within the community or region to serve as a selection committee. This procedure has the virtue of avoiding possible charges of favoritism being levelled against the manager and the added positive virtue of building a consensus of support for artists chosen to participate. Obviously, it also involves a larger segment of the community in the program.

By mid-summer the manager usually has his bookings pretty well in hand--arts media suited to individual schools' needs, reliance on as many qualified local artistic resources as possible, the logistics worked out to get the maximum use out of a performing group. He now prepares a letter of understanding and a contract for signature by the superintendent. This specifies the time, place, audience and cost for each event. The method of payment is specified and special arrangements for each event noted (such as piano tuning, preparation of the stage floor, use of loud speaker and other requirements). A similar contract is signed with the artist. In both cases the contract may spell out in detail the costs of the program, including salary, transportation and per diem costs for the artist, as well as presentation, administrative, printing, and publicity costs.

The manager must determine the cost of the programs. This cost will vary according to the locality, the number of performers, the type of performance (e.g. drama or music). The true cost will include all the factors noted in the preceding paragraph. Often the schools will not be able to bear the full cost of the programs they desire. In such cases, the manager must be able to itemize these costs and discuss them with responsible school officials. He must then determine what portion can be pro-rated to the school budget -- in other words, what the traffic will bear. The remainder must come from sources of funds available to the schools, and the resources available to the manager or presenting organization. The school must be male to realize that if total costs go up, its share also goes up.

In establishing cost per program figures for the schools, the manager must use his best judgment to work out equitable arrangements. For instance, in a program covering a fairly wide geographical area transportation costs, although substantial, will vary considerably depending upon the distance of the school from the home location of the performers. The manager can reduce these costs to outlying schools by coordinating a series of programs into a single short tour and amortizing the transportation charges. Or, he can set a uniform school fee high enough to produce slight overage on adjacent performances to compensate for additional costs for more distant ones.

As the program is being developed, the issue of "cost per child" will almost inevitably arise. Since any program that seeks funds from the school systems will be competing against numerous other programs, purveyors of performing arts programs have often become starry-eyed when describing how three programs "only cost $1 perchild per year." The argument is necessary but insidious. Too often, a potentially valuable program has compromised its principles to find any acceptance at all. Thus, if it lowers the "cost per child" figure, audience size may be doubled or kindergarten children brought in with 7th graders.

If the manager has not actually made the suggestion that audience size be enlarged, he has planted the seeds with willing school administrators who want "all of our children to be able to take advantage of a good thing." If the manager merely acquiesces and allows the conditions of the program to be violated he is doing himself, the children and the program a major disservice. This sort of tactic ultimately vitiates not only the effectiveness but the intent of the program which can too easily gauge success in terms of numbers instead of quality.

School officials and performers should know that the performers have the right to refuse to perform unless reasonable adherence to contract provisions is apparent.

The "cost per child" figure must thus be a reasonable reflection of the conditions necessary to the proper fulfillment of program objectives. It is better for this figure to appear high than for schools, performers and sponsoring organization alike to waste their time and money.

No single school performance fee can be suggested here, since the variables are too numerous to allow reduction to a single recommendation. (School program fees reported range from $125 to $200 per performance and cost per child from $.25 to $1.25 depending on factors discussed in the text). Moreover, the total costs will vary according to union regulations in different communities.

Unless the manager is an employer, he does not normally have the capacity to negotiate formal rates with the unions. As a contractor, his more typical status, he is bound to abide by the scale set by the appropriate union locals. However, he may find it advantageous to discuss the situation with the performers and with union officials. Such informal discussions can lead to equitable performers fees acceptable to all of the involved parties. Furthermore, in many cases there may be available Recording Industries Music Performance Trust Funds' monies to bear all or part of the cost of programs.[1] In such cases, the unions may be reluctant arbitrarily to increase rates since they will wish to avoid invoking the displeasure of the Funds' and the various sanctions it can impose.

Within the rates set by the unions, the manager may be able to avail himself of considerable program flexibility. The scale is normally determined for a type of performance (e.g. "school concert") within a specified time period (e.g. 3 hours). Within that time period, it may be permissible and advisable to schedule two 45 minute or three 35 minute programs.[1] In other words, the good manager will attempt to work out an arrangement with local union officials which allows maximum productivity while protecting the working status of the performers. Such flexible arrangements can also lower program costs, both to the schools and the sponsoring organization, considerably.

Small operations can save on administrative costs by using parents and other volunteers. In fact, most such programs rely upon volunteer services to some extent and will continue to do so, as economy is of mutual interest to the parties concerned. Properly used, such volunteer services can be valuable not only to the direct operation of the program but to community awareness and good will.

Usually the manager organizes his publicity materials at the same planning stage. He prepares promotional materials for use and display by the schools, with instructions as to their local timing and use. His office may prepare and distribute all publicity, but he must clear the releases with the affiliated schools. The manager may also have occasion to arrange for publicity in local or national newspapers and magazines during the summer for use in the fall and winter. Specialized outlets such as arts, education and parents' magazines are also canvassed.

As we have seen in examples cited earlier in this book, many managers also provide to the school and the artist comprehensive guides for use in the pre and post-performance period. Material concerning each program is obtained from the artist or his representative, who sometimes can supply in bulk already prepared flyers and press comments.

Operations

At the opening of school in the fall the manager makes available to the school a variety of material:

1. Initial announcement of full season's program. There is still time to attract a few new subscribers.
2. Flyers and posters describing each individual performance, usually with blanks so that the school can fill in the exact time and place.
3. On the day of the event the teachers are supplied with follow-up material.
4. Publicity kit is prepared for schools, including releases, radio spots, artist's biographies and pictures, speeches, brochures, reprints.
5. Evaluation forms for pre and post-program testing and forms for the parents to provide observations and reactions during the presentation.

Follow-Up

The manager has two primary responsibilities in this area: giving the schools suggestions for post-performance activities and preparing an evaluation report. The manager compiles evaluation material from all participants, artists and educators alike. He then prepares a final evaluation report which will help to dictate the future. Such evaluations in the past have often led to modifications of approaches or new techniques on the part of both the artist and the educator.

Suggestions for follow-up in the classroom frequently include recommendations from the artists themselves who have arrived at rather definite conclusions as a result of seeing youngsters' reactions to their performances.

Young Audiences has prepared what is almost a classic in the field. Entitled "Ideas for Before...and After the Concert," it is the work of William E. Watson, whom I quoted extensively in Chapter 7. It is designed to follow through on concerts by a brass quintet, a string quartet, and a woodwind quintet. Although the brochure is directed toward performances by chamber music ensembles, the philosophy is so basic that it suggests how the pattern can be adapted to other art forms. Here is the Table of Contents with a few selected quotes from the body of the text:

## Pre-Concert Activities

### Three Topics for Pre-Concert Discussion

What is a Young Audiences Program? "A Young Audiences program is much more than a concert. It is a personal relationship between the performing artist and the child. Very often during the presentation of a Young Audiences program, an abstract question will be posed to the audience BEFORE the music is played. By listening and using their innate abilities of imagination and logic, the children find their response within the music itself. The essence of art is not judged by absolutes, thus the verbal responses which we seek from the children are not those which might be judged 'right' or 'wrong' but rather those reactions which reflect the impact of this music on the child's mind and spirit."

### About the Instruments

What will the Music be like? "You cannot really express in words how the music will sound, but you can direct the children's thinking to music in a general sense and bring out past musical experiences, thought and perhaps prejudices concerning concert music. A pre-concert prejudice can very often lead to a very interesting post-concert discussion. For example: The youngster who says, 'I don't like classical music because it doesn't have a beat,' might very well be the one whom you notice tapping a foot or finger during the performance of, say, Beethoven, Bartok, or Stravinsky. You can use the child's PRE-CONCERT statement as a means of developing a discussion of what actually occurred during the concert. The following three discussion topics might serve as an example of the sort of question you could ask to start the children thinking about the music before the program: What does music 'say'? Have you ever heard concert music? What did you think of it? How do you think the concert music will sound different from pop music?"

## Activities for After the Concert

### Suggested Use of Recordings in the Classroom

### Recommended List of Records and Discussion Topics

Post-Concert Discussion Topics. "Suggested questions: What piece did you like best? Why? If you were going to recommend that a friend of yours listen to that piece of music, what would you tell him to listen for?

Which piece do you think the musicians enjoyed playing most? Why?

How does 'live' music sound compared to recorded music? Which do you like best? Why?"

Dance Project

Singing Project

The booklet concludes with instructions on how to make a guitar out of a cereal box, a broomstick handle, a length of fishing line and one small eye screw, how to assemble a percussion band, and how to make recorders out of rubber hose.

## Bookkeeping and Records

Perhaps one of the most valuable services the manager performs is that of keeping the books. As comptroller of the whole operation, he has to keep daily records that will satisfy the institutions and individuals who support the program. A wise manager arranges for frequent audit of his books. In the case of non-profit tax exempt educational servicing agencies the laws governing such corporations require careful accounting and bookkeeping procedures and reports.

In addition to the financial records, the manager prepares comprehensive reports of all performances, attendance figures, school reaction, artist comments, publicity, etc. This data is essential for future planning.

In concluding my discussion of the manager's role in performing arts education, the fact is that relatively few outstanding administrators have emerged in the burgeoning movement. Since the requirements are so complex and even more exacting than those of high-powered executives in commercial managerial organizations, thought must be given to the training of additional personnel to meet the needs of the new field. At present one can almost count on one's fingers the men and women who have shown singular competence. Many of these have been commandeered by foundations or federal agencies administering programs in the arts and humanities. School systems must face this problem when they incorporate into their curricula programs of arts performance.

## FOOTNOTES to CHAPTER 10 THE ROLE OF THE MANAGER OR ADMINISTRATOR

1/

Many of the Young Audiences Chapters in large cities where the school concerts are often sponsored by the Public Schools and the YA chapters make favorable arrangements for keeping concert costs at a minimum. James Wallis, Music Coordinator of the Supplementary Educational Center of the Cleveland Public Schools wrote to the author on February 1,1971 and a year earlier supplying information on cost data :

> "The average cost per concert has increased year by year as union scale rises.
>
> | | | |
> |---|---|---|
> | 1966 | $145 | average per concert |
> | 1967 | 155 | " |
> | 1968 | 170 | " |
> | 1970 | 170 | " |
> | 1971 | 175 | " |
>
> The relatively small increase during 1969 1970 and 1971 is due to an agreement reached by the musicians Union and the local Young Audiences chapter regarding compensation for back to back concerts within ~~the~~ a given period in a specific geographic location within the city........."

# SUPPLEMENT

I. APPENDIXES to

Chapter 3 - EFFECTS AND EVALUATION

a. Questionnaires for Metropolitan Educational Center in the Arts (MECA), St. Louis, Sequence Concerts (students and teachers)

b. Questionnaires MECA Theatre Project

Chapter 4 - GROWTH

a. Young Audiences, Inc. .

b. The Arts and Humanities Program of the U. S. Office of Education

c. National Council on the Arts and National Endowment for the Arts

d. EPDA Project IMPACT

e. Joint Projects

Chapter 9 - ROLE OF THE SCHOOL

a. MECA Theatre Project Teacher Workshops and School Indoctrination

b. MECA Teachers Handbook - Sequence Concerts

c. Upper Susquehanna Regional Supplementary Service. Oleg Briansky Lecture-Demonstration on Classical Ballet

Chapter 10 - ROLE OF MANAGEMENT

Selected documents illustrating the activities of the manager's (administrator's) office. Flyers, announcements, schedules, contracts, newsletters, press releases, reports, etc.

## APPENDIX to Chapter 3 - EFFECTS AND EVALUATION

a. Questionnaires for Metropolitan Educational Center in the Arts (MECA), St. Louis, Sequence Concerts (Students and teachers).

b. Questionnaires MECA Theatre Project.

APPENDIX to Chapter 3 EFFECTS AND EVALUATION
a. Questionnaire for teachers used in
1968-69 Evaluation of MECA Sequence Concerts

## MECA SEQUENCE CONCERTS (Metropolitan Educational Center in the Arts)

## Teacher Questionnaire

School____________________________________Grade____________

1. How much did your students enjoy the concert in Powell Hall?

   1. Very much ( )
   2. Some ( )
   3. Not much ( )
   4. Not at all ( )

2. Which concert in your school did your students enjoy most?

   1. String Quartet ( )
   2. Woodwind Quintet ( )
   3. Brass Quintet ( )
   4. Percussion Ensemble ( )

3. Why did the students enjoy that one the most?

   1. Quality and performance ( )
   2. Interest in the instruments ( )
   3. Music performed ( )
   4. Dialogue was interesting ( )

4. What effect do you think the commentary in Powell Hall had on the students?

   1. They were bored ( )
   2. Added to their understanding ( )
   3. Was a distraction ( )

5. What is your estimate of how much your students learned about the instruments themselves?

   1. A great deal ( )
   2. some ( )
   3. Not much ( )
   4. Nothing ( )
   5. Undecided ( )

6. What is your estimate of how much your students learned about how music is put together?

   1. A great deal ( )
   2. Some ( )
   3. Not much ( )
   4. Nothing ( )
   5. Undecided ( )

7. What do you consider the greatest value your students derived from participating in the sequence concert series?

8. If you have other comments regarding this MECA project please feel free to state them here.

RETURN ALL FORMS TO:
Judith Aronson
MECA
4236 Lindell Boulevard
St. Louis, Missouri 63018

5/14/69

Thank you for your cooperation.

# MECA SEQUENCE CONCERTS 1968-69

## Student Questionnaire

SCHOOL: ______________________________ GRADE: ____________

1. How much did you enjoy the concert in Powell Hall?

   1. Very Much ( )
   2. Some ( )
   3. Not Much ( )
   4. Not at All ( )

2. Which concert in your school did you enjoy most?

   1. String Quartet ( )
   2. Woodwind Quintet ( )
   3. Brass Quintet ( )
   4. Percussion Ensemble ( )

3. Why did you like that one best?

   1. Musicians played best ( )
   2. Instruments they played were the most interesting ( )
   3. Music they played was best ( )
   4. The things the musicians said were the most interesting ( )

4. Can you name two instruments you heard in the concerts in your school which you had never heard before?

   1. ______________________________
   2. ______________________________

THIS IS NOT A TEST

MECA Sequence Concerts
Student Questionnaire -

5. Can you name two instruments played in your school which you had heard before but about which you learned something new?

1. ______________________________

I learned ________________________________________

________________________________________________

2. ______________________________

I learned ________________________________________

6. When the conductor or the musicians talks about the music in the concert the listener

1. Becomes bored ( )
2. Understands the music better ( )
3. Turns his attention away from the music ( )

7. A string quartet is made up of?

One violin, 2 violas and 1 cello ( )
Two violins and 2 violas ( )
Two violins, 1 viola and 1 cello ( )
One violin, 1 viola, 1 cello and 1 piano ( )

8. A brass quintet has five instruments. Which of the following is not a brass instrument?

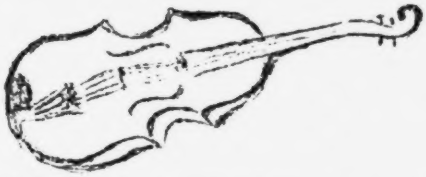
Clarinet ( )
Trombone ( )
Trumpet ( )
Tuba ( )

9. Music may have a single melodic line, a combination of different lines, or a melody with some kind of accompaniment. This element of music is called?

1. Texture ( )
2. Form ( )
3. Conducting ( )

THIS IS NOT A TEST

10. A violin and cello and a viola all have the same shape. How can you tell the difference if you see them but do not hear them?



The viola and violin are smaller than the cello ( )

The cello is the smallest ( )

The violin is the middle size ( )

11. Following are some true - false questions about the concerts:

a) Music can be funny. T F

b) Repetition is often found in music. T F

c) Rhythm means how fast a piece is played. T F

d) The melody in a composition for orchestra is always played by the same instrument. T F

e) Some music is written to tell a story in music. T F

f) Some music has no story to tell at all and is to be listened to just for itself. T F

g) Tone quality (timbre) is determined by the Composer's choice of instruments. T F

h) All compositions use the same instruments. T F

i) Although the french horn belongs to the brass family it is also used in the woodwind quintet. T F

j) Traffic noises in the street are music because the sounds are pleasant and there are many different sounds. T F

THIS IS NOT A TEST

12. Tom writes music in his spare time. One day he decided to write a composition for orchestra. He gave the melody to the string section. He decided the brass and percussion would make the composition sound richer so he gave them supporting things to say. Which part of the orchestra did he leave out? ______________________________? After a while he decided to take part of the melody away from the strings and have another section of the orchestra carry it for awhile. Which section of the orchestra could he have given it to? ______________________

13. Suppose Tom changed his mind and wrote the composition for strings only. Which of the following instruments would not play?

|  |  |
|---|---|
| violin | ( ) |
| cello | ( ) |
| viola | ( ) |
| oboe | ( ) |

14. His composition teacher looked at the new piece and said he needed to pay more attention to the "form" of the composition. Tom will have to work harder on

|  |  |
|---|---|
| the style | ( ) |
| repetition and contrast | ( ) |
| the number of instruments used | ( ) |
| which instruments are used | ( ) |

**THIS IS NOT A TEST**

Thank you for helping us.

# APPENDIX TO CHAPTER 3 EFFECTS AND EVALUATION

## b. MECA Theatre Project, 1969-70

## Evaluation Procedures

### General Instructions for Observers
### Theatre Performances

On entering the school identify yourself to the principal (or someone who seems to be in charge) as an observer from MECA. Sit in an unabtrusive place where you can have a good view of the entire audience and the action on the stage. This "place" will vary from school to school depending on the facility. Try not to sit with a teacher. Their opinions will tend to influence your judgments since they know the children. Try to be as objective as possible and view each experience as if it were the first time you have seen the play and children watching the play.

The observation form is in three parts, 1) a general observation which requests your opinion about performance and audience, 2) a checklist of student behaviors and 3) an interview schedule to be used with a teacher or the principal. Please be sure to fill in the name of the school the date your name, and check appropriate type of school on each part of the form when you observe a performance.

The general observation form is straightforward. Feel free, but not compelled to respond to question #8.

The checklist of behaviors requires careful scanning of the audience at periodic intervals during the performance. The checklist uses a scale of 0 to 4. Try to think of the scale as a continuous range-not discrete categories. If you feel the correct response is actually between numbers go ahead and mark it that way. Wait until at least half the period is over before checking the items. Do not change your ratings once you have marked them. First impressions are usually the most accurate.

After the performance try to have a brief interview with the principal and/or one of the teachers. Fill out the interview schedule at once as the longer the time lapse between interview and recording the greater the chance that something of interest will be lost. At the end of the interview (maximum length: 10 minutes) be certain to thank your interviewee for his time.

Return completed form to MECA every 2 weeks. Thank you for your cooperation thus providing full coverage of these performances.

**METROPOLITAN EDUCATIONAL CENTER IN THE ARTS**

4236 Lindell Boulevard
St. Louis, Mo. 63108
Telephone 314 652-8050

Director: ARTHUR CUSTER

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CHARLES R. ROBINSON
Superintendent
East St. Louis District 189

OLIN STRATTON
Highland Community Schools
District 5, Highland, Ill.

## INTERVIEW SCHEDULE

POSITION OF PERSON INTERVIEWED____________________

SCHOOL____________________ DATE__________

OBSERVER____________________ Elementary School ( )
Secondary School ( )

Ask the following questions. Do not hesitate to ask any other question in addition which is appropriate to the day or which occurs to you as a result of the interview.

1. Did you consider the performance of benefit to the children? Why?

____________________

____________________

____________________

2. What aspect of the performance do you consider to be the most valuable?

____________________

____________________

____________________

3. Do you think it is important educationally for children to see live theatre periodically? Why?

____________________

____________________

____________________

4. Please record any other questions asked and responses evoked.

____________________

____________________

____________________

____________________

____________________

APPENDIX to Chapter 3
b. MECA Theatre Project

## GENERAL OBSERVATION
## THEATRE PERFORMANCE

SCHOOL: ______________________________ DATE: ____________

OBSERVER: ____________________________ Elementary School ( )
Secondary School ( )

1. Did the tone and behavior of students prior to the performance seem to promise a "good audience?"

   YES ( )   NO ( )

2. Was supervision of students by teachers adequate?

   YES ( )   NO ( )

3. How would you rate the quality of today's performance? (Use the same standards you would impose on a professional production)

   Excellent ( )   Average ( )
   Good ( )   Below Average ( )

4. Were student responses appropriate to this production?

   YES ( )   NO ( )

5. Were there any inappropriate responses?

   YES ( )   NO ( )

6. Was performance appropriate in content and presentation to the maturity level of the student?

   YES ( )   NO ( )

7. What adjective would best describe today's audience? ____________

8. Write any comments you may have on today's performance which expand on the above topics or which are not covered by above questions.

   ______________________________________________

   ______________________________________________

   ______________________________________________

   ______________________________________________

# CHECKLIST OF STUDENT BEHAVIOR

Circle number which comes closest to describing behavior cited. You may mark between the numbers if necessary.

| STUDENTS: | NONE | FEW | SOME | MOST | ALMOST ALL |
|---|---|---|---|---|---|
| 1. Paid attention to actors throughout the play. | 0 | 1 | 2 | 3 | 4 |
| 2. Seemed to grasp the ideas of the performance without difficulty. | 0 | 1 | 2 | 3 | 4 |
| 3. Seemed involved in the action of the play. | 0 | 1 | 2 | 3 | 4 |
| 4. Participated through voice or motor activity during performance. | 0 | 1 | 2 | 3 | 4 |
| 5. Manners and general behavior good. | 0 | 1 | 2 | 3 | 4 |
| 6. Enjoyed the experience | 0 | 1 | 2 | 3 | 4 |

SCHOOL:______________________________ DATE:__________________

OBSERVER: ____________________________

Elementary School ( )
Secondary School ( )

## APPENDIX to Chapter 4

## GROWTH

a. Young Audiences, Inc.

b. The Arts and Humanities Program
of the U.S.Office of Education

c. National Council on the Arts and
National Endowment for the Arts

d. EPDA Project IMPACT

e. Joint Projects

An article has been omitted for reproduction purposes. It is:

"After Hours: Young Audiences." by Roger Maren. Harpers Magazine, June, 1960.

## HOW TO ESTABLISH A YOUNG AUDIENCES CHAPTER (Continued)

### SUGGESTIONS FOR FUND-RAISING

1. P.T.A.
2. Board of Education
3. Industry
   - a) National organizations
   - b) Local industries
4. Small local Foundations and branches of National Foundations
5. Banks
6. Junior Leagues
7. Clubs, such as Rotary, Elks, Kiwanis, Lions Club, Etc.
8. Music and cultural societies
9. Benefit concerts employing some of our groups for evening programs
10. Community activities, such as:
    - a) Bake sales
    - b) Card parties
    - c) Membership drives
    - d) Raffles
    - e) Thrift shops
    - f) Dances
11. Other benefit concerts employing name stars
12. Attendance by parents at school concerts when parents pay a small fee ($1.00) and attend in limited numbers
13. Personal solicitation by letter, a method most effectively used in the Young Musician's Series of Baltimore (Precursor of Young Audiences) and by the Philadelphia Chapter of Young Audiences

Flourishing expansion of Philadelphia Chapter during 1958-68. **

a. Young Audiences, Inc. Chart showing growth of Philadelphia Chapter.

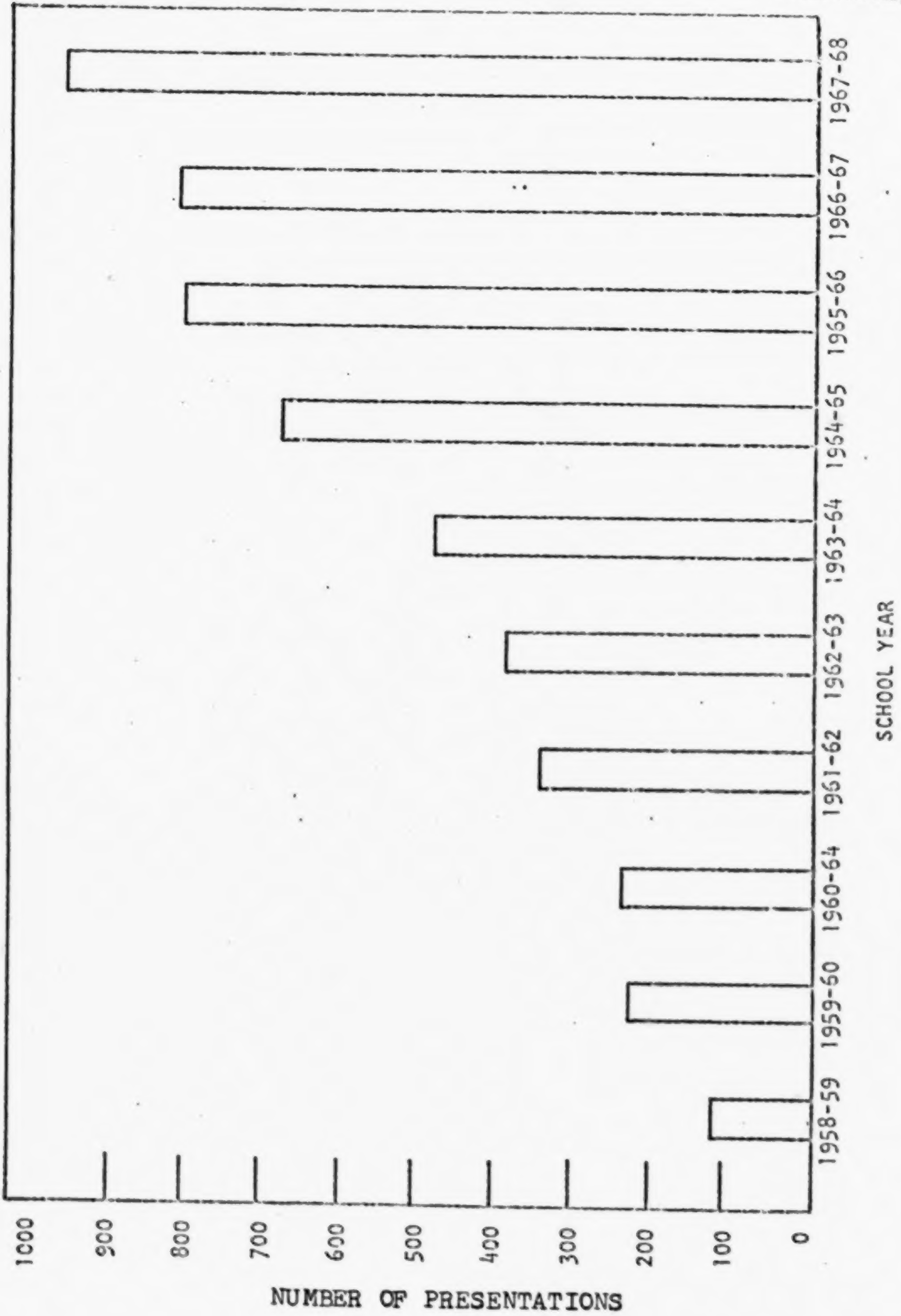

*Figure A-1. Number of Presentations by Young Audiences, Inc., 1958-1968*

**Material reprinted from a Design for Research proposal prepared by the Franklin Institute Research Laboratories System Science Dept., January 1968 for the Dept. of Public Instruction of Pennsylvania, by Irwin Gelber, Visiting Research Associate. However, the project was not funded.

a. Young Audiences, Inc.
Philadelphia Chapter

*Table A-1. Number of Young Audience Presentations by Instrument Group, 1958-1968*

| Instrument Group or Musical Area | School Year | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1958-59 | 1959-60 | 1960-61 | 1961-62 | 1962-63 | 1963-64 | 1964-65 | 1965-66 | 1966-67 | 1967-68 |
| Strings | * | * | * | * | * | 92 | 121 | 169 | 163 | * |
| Woodwinds | * | * | * | * | * | 129 | 180 | 154 | 162 | * |
| Brasses | * | * | * | * | * | 142 | 113 | 184 | 156 | * |
| Harp/Flute | | * | * | * | * | | 63 | 49 | 53 | * |
| Percussion | | * | | | | 54 | 120 | 140 | 122 | * |
| Piano Trio | | | * | * | | | | | | |
| Ancient Instruments | | * | | | | | | | | |
| Opera | | * | * | * | * | 63 | 75 | 91 | 96 | * |
| Baroque Ensemble | | | | * | * | | | | | |
| Dance | | | | | | | | 16 | 16 | * |
| Special Ensembles | | | | | | | | | 42 | * |
| Total | 111 | 222 | 225 | 335 | 387 | 480 | 672 | 803 | 810 | 948 |

*Breakdown according to ensemble not available.

a. Young Audiences, Inc.
Philadelphia Chapter

*Table A-2. Areas of Expenditures and Receipts by Young Audiences, Inc., 1958-1968*

| Item | Amount (rounded to nearest dollar) | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1958-59 | 1959-60 | 1960-61 | 1961-62 | 1962-63 | 1963-64 | 1964-65 | 1965-66 | 1966-67 | 1967-68 |
| **Receipts** | | | | | | | | | | |
| Schools | | 4,360 | | | | | | | | |
| MDTF* | | 3,000 | 3,000 | 5,000 | 5,000 | 5,000 | 10,000 | 10,000 | 10,000 | |
| Concerts | | | 8,190 | 8,436 | 9,130 | 9,835 | 10,335 | 14,645 | 31,815 | |
| Foundations | | | 5,000 | | 5,000 | 9,000 | 16,500 | 23,340 | 26,625 | |
| Board of Education | | | | | 10,000 | 10,000 | 10,000 | 10,000 | 10,000 | |
| Other Sources | | 1,621 | 5,518 | 10,198 | 12,593 | 16,436 | 21,573 | 25,433 | 22,622 | |
| Total | 620 | 8,981 | 21,708 | 23,634 | 41,723 | 50,271 | 68,408 | 83,448 | 101,062 | 147,750† |
| **Expenditures** | | | | | | | | | | |
| Musicians Salaries | | 6,514 | 14,893 | 18,109 | 28,969 | 28,971 | 39,647 | 52,569 | 66,919 | |
| Administrative Salaries | | | | | | 6,491 | 9,263 | 11,062 | 15,222 | |
| Overhead | | | 2,977 | 4,571 | 5,046 | 3,278 | 2,586 | 3,061 | 5,874 | |
| Taxes | | | | | | | 255 | | | |
| Miscellaneous Expenses | | 845 | | | | | 1,874 | 4,340 | 5,604 | |
| Total | 283 | 7,359 | 17,870 | 22,680 | 34,015 | 38,740 | 53,625 | 71,032 | 93,619 | 125,000† |

*Music Performance Trust Fund.

†Detailed breakdown not available.

APPENDIX to Chapter 4 GROWTH
a. YOUNG AUDIENCES Inc.
List of Chapters in 1969-70

Bakersfield ,Calif.
Baltimore
Boston
Buffalo
Cleveland
Corpus Christi
Denver
Houston
Indianapolis
Kansas City ,Mo.
Kansas State
Las Vegas
Los Angeles
Napa Valley ,Calif.
New Orleans
New York City
Norfolk
Philadelphia
Pittsburgh
Portland
Provo,Utah
Reno
Rochester
St. Louis
Salt Lake City
San Diego
San Francisco
Santa Clara
Spokane
Springfield,Mo.
Traverse City ,Mich.
Twin Cities
Vancouver
Wisconsin

NATIONAL YOUNG AUDIENCES CONFERENCE , April 1972

APPENDIX to CHAPTER 4 GROWTH
a. YOUNG AUDIENCES ,Inc.

YOUNG AUDIENCES NEWSLETTER ,June ,1972 ,Vol. IV , No. 2 is chiefly devoted to the report of the 1972 National Conference hosted by the Los Angeles Chapter , held on April 24 and 25, the first such conference to meet outside of New York City. 38 Chapters were represented. National leaders including Gerry J. Martin ,Y.A.National Executive Director, and Warren H. Yost whose title was changed to that of National Program Director assisted in guiding the various sessions. The former Y.A. National Music Coordinator , Mr. Yost will now add to his duties those necessitated by the diversity of the National Program Laboratory, and such areas as those of education, dance and audio/visual documentation. It was announced that William Watson, Music Director of the New York Committee, Has resigned to develop pilot television programs in the interdisciplinary arts for children. The Conference heard reports from chapters , speeches by outstanding educators , and attended discussion sessions, demonstration performing arts programs , special workshops and other events.

Important new trends in the program of YOUNG AUDIENCES were explored.
- -Increasing emphasis on "Intensity Programs "(Sequential Performing Arts experiences.)
- -A widening of the arts media to be presented with special stress on the use of dance and body movement. (Convincing dance programs were presented by California dance education specialists. )
  Generally there is a relaxation of the earlier somewhat inflexible policy as regards size of performing unit, arts media and use of audio/visual and other reinforcement techniques.
- -Recognition of the importance of films , TV and other audio/visual programs for promotion and teacher indoctrination . Several outstanding films have recently appeared on TV. However , conference members emphasized that the "live" performance carries a unique impact for the child.

EXCERPTS FROM JUNE ,1972 NEWSLETTER from Page 7 of Bulletin.

## NATIONAL PROGRAM LABORATORY MIRRORED IN CHAPTER ACTIVITIES

The Music Research and Development Project swung into action this spring as the National Program Laboratory tested several different programs in New York City schools. To date, 26 auditorium and classroom events have taken place, 15 at a progressive open-corridor school and 11 at a more traditional school. The pool of ten artists (two dancers, a jazz quartet, and a string quartet) has performed together and separately and in innumerable combinations. Experiments with the Dialogue Technique -- heretofore the staple of a Young Audiences auditorium program -- have tended to relegate dialogue to classroom programs, while auditorium presentations have become a theatrical event featuring all ten artists.

## NATIONAL YOUNG AUDIENCES CONFERENCE

EXCERPTS FROM JUNE ,1972 NEWSLETTER (continued )

Laboratory ideas and activities have already had an impact on chapter programming: for example, the use of videotape and film; the involvement of musicians in chapter affairs; the introduction of dance and other new programming approaches; intensity programming; and the increasing cooperation between Young Audiences and the communities it serves.

To name some of the new ventures: in early June, 33 of *Arizona's* ensemble members participated in a Performance Laboratory on campus at Arizona State University, with the ASU faculty and Young Audiences Midwestern Music Director Don Th. Jaeger cooperating in the effort; in *Cleveland*, the local chapter has instituted intensity and artists-in-classroom programs, and in addition has a summer project in neighborhood centers; *Denver's* intensity project was reviewed in this and previous newsletters; *Los Angeles*, besides the wealth of programming discussed elsewhere in this newsletter, has made its own fund-raising film; *New York City* is holding seminars for local educators and foundation officials, and has aired a series of 30-minute Young Audiences programs on a major local radio station; *Philadelphia* has special programs for the aged, for brain-damaged children, for the emotionally disturbed, for colleges, intensity programs with videotape documentation, and has included dance in their programming for the past four years; *Reno* holds beginning and end of year workshops for musicians; *St. Louis* has established a liaison with a local theater group; and innumerable chapters have ensemble delegations.

Future plans of the Music Project include a documentary film, a demonstration tape to serve as an operational guide for chapter musicians, and written model programs for ensembles.

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**It was announced that next year's National Y.A. Conference will take place in the spring of 1973 in Minneapolis,Minnesota.**

APPENDIX to Chapter 4. GROWTH
a. YOUNG AUDIENCES ,Inc.
Funding

YOUNG AUDIENCES NATIONAL
CONFERENCE . April ,1972

Excerpts from June 1972 Y.A. NEWSLETTER
Vol. IV, No.2 provides discussion and
Reports from chapters regardin FUNDING

One of the prime concerns of every chapter was fund-raising, and Young Audiences recruited Lawrence Mirel, Executive Vice President of the J.R. Taft Corporation, to lead the fund-raising/public relations workshop for the three chapter divisions. Mr. Mirel, having directed the NEA/Sears-Roebuck evaluation team, was well acquainted with Young Audiences operations.

Mr. Mirel emphasized the importance of presenting Young Audiences from the prospective donor's point of view: "*Non-profit organizations frequently make the mistake, in talking to funding sources, of assuming that this appeal is self-evident. We tend to forget that the basic thing that we must do is establish in the mind of the person whom we're talking to why he ought to give us money -- we have to think of it not in terms of our needs, but in terms of his needs.*" Using this thought as a starting point, the chapters exchanged success stories, a few profiles of which follow:

- *Large Municipal - Philadelphia:* A good example of Mr. Mirel's admonition to "*think what he's buying, not what you're selling*" was the Philadelphia benefit this past April. Young Audiences entered the field of fashion as the prestigious Nan Duskin Store sponsored a fashion show featuring creations by Bill Tice of Royal Robes Inc. announcing that in addition to the admission fees, 15 per cent of all sales for the evening were to go to the Philadelphia chapter. Honorary Co-Chairmen included Mrs. Eugene Ormandy, Miss Edna Phillips, and Mrs. Milton J. Shapp, the wife of Pennsylvania's Governor, and the result was extensive coverage by newspapers, radio, and television. On top of this, Philadelphia managed to present a little of what they were selling: the Rittenhouse Brass Quintet performed a fanfare preceding the show.

- *Small Municipal - Reno:* On the subject of involving business and government agencies in the arts, the Reno chapter described the school role in recruiting outside help: when Reno invited a group of local businessmen to a school concert, the principal countered with an invitation to a luncheon after the concert. One of the invitees happened to be a Reno newspaper editor, who has seen to it since then that Reno obtained good coverage in the music and education sections of the paper rather than just the society page. The Reno chapter is also considering starting a business advisory committee, and has developed a slide presentation which has proven effective in soliciting groups for funds. An added bonus: the president of the Nevada Council on the Arts also happens to be the president of the musicians union, and last year the Reno and Las Vegas Young Audiences chapters together received the largest grant in the state.

- *State - Arizona:* There was considerable debate in the fund-raising workshops as to the value of membership drives. Mr. Mirel urged chapters to consider that many membership drives and accompanying dividends cost so much that the resulting income is negligible. Arizona, however, had developed a unique membership approach. Using a system of assigned membership, space on the form was provided for stipulating which school the donors wanted the funds to go to, if they had children in a specific school; the Arizona councils then enlist the help of the donors to recruit more parents in their schools so that they will have sufficient funds for a concert. The chapter has found that the direct appeal to parents in terms of their children's schools brings concrete results.

## APPENDIX to Chapter 4 . GROWTH
### a. YOUNG AUDIENCES .Recent Funding

YOUNG AUDIENCES , Inc. has been especially successful in gaining the financial support of business organizations .

The YOUNG AUDIENCES NEWSLLETER of June 1972 , Vol. IV , No. 2 lists the following national corporations which contributed to the YOUNG AUDIENCES Chapters or the national office in 1971-1972.

Abraham & Straus
Adolph's Food Products Manufacturing Company
Alcoa Foundation
Amerace Esna Corporation
American Electric Power Service Corporation
American Express Foundation
American Society of Composers, Authors and Publishers
Baltimore Life Insurance Company
Bristol Myers Fund
Broadcast Music, Inc.
Broadway-Hale Stores, Inc.
Central Penn National Bank of Philadelphia
Chrysler Corporation
City National Bank & Trust Company (Kansas City)
Cluett, Peabody & Company, Inc.
The Coca-Cola Company
Columbia Broadcasting System, Inc.
Crowell-Collier & MacMillan, Inc.
Crown Zellerbach Corporation
Curtiss-Wright Corporation
Dolly Madison Foundation
Eastman Dillon, Union Securities & Company
Equitable Trust Company (Baltimore)
Fidelity Bank (Philadelphia)
First National Bank of Kansas City
First Pennsylvania Banking & Trust Company
Foley's Department Store
Gates Rubber Company
General Signal Corporation
General Telephone and Electronics Corporation
Gimbel Brothers Foundation
Girard Trust Bank (Philadelphia)
Hallmark Educational Foundation
Hochschild, Kohn & Company (Baltimore)
Hoener-Waldorf, Inc.
Humble Oil Foundation
IBM
Johnson (Wax) Foundation
Kennecott Copper Corporation
Levi Strauss & Company
Eli Lilly and Company
The Magnavox Company
Maplehurst Farms, Inc.
Maryland National Bank
McCormick & Company, Inc.
Missouri Public Service Company
Monumental Corporation
National Music Publishers' Association, Inc.
Ogilvy & Mather
Olin Charitable Trust
PepsiCo, Inc.
Philadelphia Gas Works
Philadelphia National Bank
Philadelphia Saving Fund Society
Plessey Incorporated
The Presser Foundation
Provident National Bank (Philadelphia)
Public Service Company of Colorado
Rouse Company
Rowe Price & Associates
Samsonite Corporation
Sears-Roebuck Foundation
Shell Oil Company
Smith, Kline & French Laboratories
Southwestern Bell Telephone Company
Squibb-Beechnut, Inc.
Standard Insurance Company (Oregon)
Standard Milling Company
Stark, Wetzel & Company, Inc.
Sun Life Insurance Company of America
Union Pacific Railroad Foundation
Uniroyal, Inc.
U.S. Trust Company of New York
Winona Knitting Mills
Yellow Freight Company

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The same YOUNG AUDIENCES NEWSLETTER , June 1972 ,Vol.IV ,No.2 reports the approval of a federal National Council on the Arts matching grant of $ 200,000 for the 1972-73 season . $120,000 was allocated for the National Administration operation expenses and $ 80,000 will be applied to chapter programming activities. This is the sixth grant to YOUNG AUDIENCES from the National Endowment in less than six years.

APPENDIX to Chapter 4 GROWTH
c. National Endowment for the Arts,
May 1970.

**National Council on the Arts**

**National Endowment for the Arts**

1800 F St., N.W.
WASHINGTON, D.C. 20506

May 1970

## BACKGROUND

On September 3, 1964, the National Council on the Arts was established by Congress to make recommendations on matters relating to the cultural development of the Nation. No funds were provided. On September 29, 1965, Congress established the National Foundation on the Arts and the Humanities, an independent Federal Government agency, with funds, in the Executive Branch of government.

The Foundation is in effect an "umbrella" for its component agencies: 1) the National Endowment for the Humanities with its advisory National Council on the Humanities; and 2) the National Endowment for the Arts with its advisory National Council on the Arts. The Foundation also includes within its structure the Federal Council on the Arts and the Humanities, composed of heads of Federal agencies that might aid the arts and humanities, which meets a few times a year to share information and attempt coordination.

The National Endowment for the Arts is a full-time working-staff agency with money. The National Council on the Arts, with 26 distinguished members appointed by the President of the United States, meets several times a year to advise the Endowment on how to spend that money, which is appropriated annually by the Congress. By law, the Chairman of the National Council on the Arts (Miss Nancy Hanks) is also Chairman of the National Endowment for the Arts.

Current members of the National Council on the Arts are: Marian Anderson, Robert Berks, Jean Dalrymple, Duke Ellington, Paul Engle, O'Neil Ford, Lawrence Halprin, R. Philip Hanes, Jr., Huntington Hartford, Charlton Heston, Richard Hunt, Ruth Carter Johnson, Harper Lee, Jimilu Mason, Robert Merrill, Gregory Peck, Sidney Poitier, Rudolf Serkin, Oliver Smith, Isaac Stern, George Stevens, Sr., Edward Villella, Donald Weismann, and Nancy White.

The Endowment's role is to aid and encourage the arts in America; its primary means of accomplishing this purpose is grant-making under programs in architecture and design, dance, education, folk art, literature, music, national touring, public media, theatre, and the visual arts. Grants to organizations, with some exceptions, must be matched at least dollar for dollar with non-Federal funds; grants to individuals carry no matching provisions.

In making grants, the Endowment is assisted formally by the expertise of the members of the National Council on the Arts, by outside panels in the various fields, and by a professional staff. Additional advice and assistance are continually provided, on an informal basis, through Chairman's and staff's meetings and discussions with artists and cultural leaders across the country.

The Arts and Humanities Program seeks to encourage developmental activities that foster self-appropriated and self-motivated learning. The development of sensitivity, creativity, and individual initiative is possible only within a humanistic learning environment. The arts and humanities are a most viable instrumentality for achieving such a learning environment. Students should be able to participate in a free, non-repressive community of learners. They deserve nothing less.

The Program's major thrust is to provide support for a few carefully selected comprehensive development projects which will have, as their motivating force, the humanization of learning through the arts. At the same time means are being sought to implement the findings of significant research and development projects which the Arts and Humanities Program has supported.

Dr. James E. Allen, Jr., Assistant Secretary/Commissioner of Education, has directed that the USOE become an advocate of innovation and change. The Program believes that major, radical, student-centered learning experiments with the arts and humanities as their focus can provide a significant means to achieve that directive.

More specifically stated, the following objectives express the current goals of the Arts and Humanities Program:

1. Identification and development of demonstration models of learning environments in which the arts and humanities are central for humanization of the learning process for elementary and secondary students.

2. Development of demonstration models of motivation for learning skills through the arts and the humanities that will result in improved reading skills, problem-solving ability, and perceptual skills through aural, visual, and multisensory experiences.

3. Identification and development of alternatives to existing schools in experimental or independent schools, museums, public libraries, and preschool and continuing education programs in the arts and humanities that will result in more effective and relevant learning.

4. Development of programs in the arts and humanities for the solution of ethnic, sociological, and educational problems of urban school populations through pluralistic options in learning opportunities and educational decentralization.

5. Identification and development of pilot programs in student interaction and involvement that will result in greater aesthetic and humanistic awareness by all teachers in all fields, at all levels.

6. Development of techniques for the effective translation of OE research data and materials for teacher use that will result in better, more efficient and relevant arts and humanities programs in schools and colleges and the community.

## III ORGANIZATION

Among the recent organizational changes introduced by the commissioner. has been the establishment of the National Center for Educational Research and Development (NCERD). This unit reflects the Administration's intention to expand the role of research and development in education generally. It supersedes the former Bureau of Research and has the responsibility for Office-wide research and development activities. The Arts and Humanities Program continues as a staff agency within the Office of the Associate Commissioner in charge of NCERD. The Chief of the Program, Harold Arberg, also serves as Special Advisor to the commissioner.

Scholars and practitioners from the arts and humanities and related fields serve the Program as consultants and reviewers. An Arts and Humanities Task Group has been appointed by the Commissioner to encourage and coordinate arts and humanities activities throughout the Office. With Arberg as Chairman, its membership includes representatives from each of the operating bureaus and units of the Office. *

Since its inception, the Program has been concerned with furthering the arts and humanities in education at all levels. It works closely with the divisions of the Center and with the bureaus of the Office in support of arts and humanities projects and activities, and also maintains close liaison with the National Foundation on the Arts and the Humanities.

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* Since the date of the issuance of this bulletin, there have been changes in personnel. However, Dr. Harold Arberg has remained as Director of the Arts and Humanities Program.

APPENDIX to Chapter 4 GROWTH
c. National Endowment for the Arts,
May 1970

**National Council on the Arts** **National Endowment for the Arts**

1800 F St., N.W.
WASHINGTON, D.C. 20506

May 1970

## BACKGROUND

On September 3, 1964, the National Council on the Arts was established by Congress to make recommendations on matters relating to the cultural development of the Nation. No funds were provided. On September 29, 1965, Congress established the National Foundation on the Arts and the Humanities, an independent Federal Government agency, with funds, in the Executive Branch of government.

The Foundation is in effect an "umbrella" for its component agencies: 1) the National Endowment for the Humanities with its advisory National Council on the Humanities; and 2) the National Endowment for the Arts with its advisory National Council on the Arts. The Foundation also includes within its structure the Federal Council on the Arts and the Humanities, composed of heads of Federal agencies that might aid the arts and humanities, which meets a few times a year to share information and attempt coordination.

The National Endowment for the Arts is a full-time working-staff agency with money. The National Council on the Arts, with 26 distinguished members appointed by the President of the United States, meets several times a year to advise the Endowment on how to spend that money, which is appropriated annually by the Congress. By law, the Chairman of the National Council on the Arts (Miss Nancy Hanks) is also Chairman of the National Endowment for the Arts.

Current members of the National Council on the Arts are: Marian Anderson, Robert Berks, Jean Dalrymple, Duke Ellington, Paul Engle, O'Neil Ford, Lawrence Halprin, R. Philip Hanes, Jr., Huntington Hartford, Charlton Heston, Richard Hunt, Ruth Carter Johnson, Harper Lee, Jimilu Mason, Robert Merrill, Gregory Peck, Sidney Poitier, Rudolf Serkin, Oliver Smith, Isaac Stern, George Stevens, Sr., Edward Villella, Donald Weismann, and Nancy White.

The Endowment's role is to aid and encourage the arts in America; its primary means of accomplishing this purpose is grant-making under programs in architecture and design, dance, education, folk art, literature, music, national touring, public media, theatre, and the visual arts. Grants to organizations, with some exceptions, must be matched at least dollar for dollar with non-Federal funds; grants to individuals carry no matching provisions.

In making grants, the Endowment is assisted formally by the expertise of the members of the National Council on the Arts, by outside panels in the various fields, and by a professional staff. Additional advice and assistance are continually provided, on an informal basis, through Chairman's and staff's meetings and discussions with artists and cultural leaders across the country.

Congress appropriates money to the Endowment in the following "categories":

1) National Program Funds: this money is directly available to the Endowment to use for grants to artists and arts organizations across the country.

2) Federal-State Partnership Funds: this money is available to the Endowment for the specific use of official State arts councils. The amount appropriated is divided equally and granted to all eligible State and territorial arts agencies for programs within their own States or regions.

3) "The Treasury Fund": this money is available to the Endowment only when private donations are received by the Endowment, at which times this special "Fund" matches the donations dollar for dollar. The doubled amounts are then granted by the Endowment much the same way National Program Funds are spent. Donations may take the form of funds or "other property."

The history of Federal funding follows:

| | Fiscal Year 1966 | Fiscal Year 1967 | Fiscal Year 1968 | Fiscal Year 1969 | Fiscal Year 1970 ** |
|---|---|---|---|---|---|
| National | $2,500,000 | $4,000,000 | $4,500,000 | $3,700,000 | $4,250,000 |
| States | - 0 - | $2,000,000 | $2,000,000 | $1,700,000 | $2,000,000 |
| Treas. Fund | $ 34,308 | $1,965,692 | $ 674,291 | $2,356,875 | $2,000,000* |
| TOTALS | $2,534,308 | $7,965,692 | $7,174,291 | $7,756,875 | $8,250,000* |

By the end of Fiscal 1970 (ending June 30, 1970), the National Endowment for the Arts will have expended, in Federal funds only, $33.7* million total since its creation nearly five years earlier. The President has asked Congress to appropriate $16.3 million for Fiscal 1971.

Available separately is a list of Endowment programs carried out since its establishment.

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* Figure approximate; includes supplemental currently pending before Congress.

** Note that many changes in the allocation of funds and the structure of the agency have taken place since June 1970.

Office of Research
National Endowment for the Arts.

APPENDIX to Chapter 4 GROWTH
d. A Summary of EPDA Project IMPACT,
July 1970

# A Summary of

# EPDA Project IMPACT

U.S. DEPARTMENT OF HEALTH, EDUCATION,
AND WELFARE
Office of Education
National Center for Educational Research
and Development
Arts and Humanities Program
Washington, D.C. 20202

july 1970

A unique effort to improve the total educational climate of the schools by expanding the role of the arts has been undertaken by the U.S. Office of Education through funds provided by the Education Professions Development Act, P.L. 90-35.

The specific objectives of Project IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers), developed cooperatively by the Arts and Humanities Program and the Bureau of Educational Personnel Development of the Office of Education, the National Art Education Association, the American Educational Theatre Association, the Music Educators National Conference, and the Dance Division of the American Association for Health, Physical Education and Recreation, are:

- to reconstruct the school's education program and administrative climate in an effort to achieve better balance between the arts and other instructional areas; and in the learning process, between feelings or emotions and acquiring knowledge.

- to develop high quality visual arts, music, dance, and drama education programs in each participating school.

- to conduct in-service programs, including summer institutes, workshops, and demonstrations, to train teachers, administrators, and other school personnel in implementing the arts education programs.

- to develop ways to infuse the arts into all aspects of the school curriculum as a means of enhancing and improving the quality and quantity of aesthetic education offered in the school, and as a principal means for expanding the base for affective learning experiences in the total school program.

- to enhance the quality of children's art experiences by drawing upon outstanding artists, performers, and educators from outside the school system.

The school systems to be model sites were recommended by each State Superintendent of Public Instruction and State Arts Council. The final recommendations for funding were made by the professional arts education organizations.

The school systems selected to serve as model sites for a two-year period, in cooperation with the respective State Departments of Education, State

Arts Councils, and the four national arts organizations, will form a network to develop and implement various teacher training and curricular improvement programs in the arts. These are:

- Columbus Public School System, Ohio - The development and implementation of an elementary curriculum with an aesthetic core. Two selected elementary schools will endeavor to transform the traditional curriculum into one which 1) emphasizes the integration of the arts into the mainstream of human experiences and 2) aids students in becoming sensitive to the qualitative aspects of their own experiences as sources for artistic ideas and for the most effective use of their creative resources.

- Eugene School District No. 4J, Oregon - The focus of the program is to train teachers 1) to assist each other in infusing the arts into the elementary schools on a priority with other curriculum areas and 2) to function in a differentiated staffing pattern in one elementary school comprised of three teaching units, each with a curriculum associate, four or five teachers, an intern and a paraprofessional and a special unit of master arts personnel. Each of the classroom teachers will be selected on the basis of a strength in one of the arts.

- Glendale Unified School District, California - The project is directed toward elementary school principal reorientation and elementary generalist - teacher retraining in arts subject knowledge, concepts, appreciations, and skills, including creative teaching strategies and communication skills relating arts learning to other learning. It will refocus the ongoing in-service program through a core of qualified arts resource teachers and elementary school administrators who can assist and motivate classroom teachers to relate the arts to improving the total climate for learning.

- Philadelphia Public Schools, Pennsylvania - The R. H. Conwell Middle School will develop a program in team teaching in which the arts will serve as the foundation for all curriculum involvement by each member of the teaching staff. Summer and school year in-service training will provide the teacher with the curriculum materials and teaching strategies that will enable them to relate the arts to their own area of teaching competence.

- Troy City, Pike and Bullock County School Systems, Alabama - The three school systems, two rural and one urban, will form a consortium to redesign the existing school curriculum to achieve a high degree of compatibility between the teaching of the arts and humanities and the basic program of studies. It will provide students with artistic experiences that will relate to and motivate the learning process in all areas of the curriculum.

APPENDIX to Chapter 4
e. JOINT PROJECTS, July 1970

**National Center for Educational Research and Development**

# JOINT PROJECTS

☐ National Endowment for the Arts

☐ Arts and Humanities Program

**U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE / Office of Education**

july 1970

Grants totalling $900,000 for projects placing professional artists in performing and teaching roles in schools were jointly announced by the Arts and Humanities Program, U.S. Office of Education and the National Endowment for the Arts.

The program is designed to assist and retrain teachers as well as to enhance student learning through first-hand encounters with working artists.

Administered by State arts councils this cooperative effort will provide opportunities for painters, sculptors, writers, dancers, musicians, and theatre artists to carry the excitement and relevance of their art directly to elementary and secondary school students and teachers throughout the nation. The program goal is to further the role of the arts in learning and living through the mobilization of governmental, educational, and community agencies at the federal, state, and local levels. The near-million dollar artists-in-the-schools program will be tested in 26 states.

These joint projects will also serve as an adjunct to the previously announced $1,000,000 EPDA Project IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers) under the Education Professions Development Act in which five selected schools will develop arts-centered curricula.

Documentary films of the projects will be distributed to television stations, schools and interested groups in an effort to encourage arts-in-education activities in many other localities.

■ State-wide project: A three-year matching grant of $350,000 is being made to the state arts council in Rhode Island for a demonstration project in which the schools and arts organizations will join forces for incorporating the arts more directly into the regular school curriculum. The program, developed under the direction of Governor Frank Licht, will bring artists in the fields of the visual arts, poetry, dance, theatre and music, into schools throughout the state. This program is designed to serve as a model for use by other states in improving the role of the arts in education and life.

▪ Dance: Four state arts councils will receive grants to introduce dance by professional dancers into the schools, thus filling a void long recognized by leading educators.

Some of the country's leading dance companies and authorities have been recruited to develop a meaningful program in dance instruction and to acquaint teachers with instructional materials and techniques.

Virginia Tanner, a noted dance teacher, will work with teachers and students in conjunction with in-school performance of the dance companies. Charles Reinhart, an authority in dance programming, will coordinate the program.

Following grants have been made: $52,500 to Ohio state Arts Council, which will coordinate and provide staff for the entire program; Alabama, $12,000; Pennsylvania, $19,500; Oregon $12,000. Sites selected are EPDA schools in Troy, Alabama; Columbus, Ohio; Eugene, Oregon; Philadelphia, Pennsylvania; and Glendale, California.

Participating dance companies and their assignments are: Lucas Hoving (Philadelphia); Bella Lewitazky (Ohio, Oregon, and California); Murray Louis Dance Company (Alabama).

▪ Visual Arts: Participating state arts councils in the visual artist-in-schools program are Connecticut, Hawaii, Indiana, Iowa, Kansas, Tennessee, New Mexico, Alabama, Ohio, Missouri, Oregon, South Carolina, Washington, West Virginia, and the District of Columbia, and grants will be $12,200 each. This is a program in which painters, sculptors, and other artists work in the schools, in conjunction with the art program. The evaluation of this project will be undertaken through a grant of $17,000 to the Central Midwestern Regional Educational Laboratory (CEMREL) of St. Ann, Missouri. This is the second phase of a program begun last year under a grant made to CEMREL by the Endowment and the U.S. Office of Education.

■ Theatre: The Minnesota State Arts Council has received a grant of $25,000 that will enable the Children's Theatre Company of the Minneapolis Institute of Arts to provide training in performing arts as part of students' regular program for academic credit. Teacher training will be an integral part of the program.

■ Poetry: Seven grants of approximately $11,000 each will go to establish poetry-in-the-schools projects through the State arts councils in Colorado, Montana, Nevada, Oregon, Utah, Washington and Wyoming. A $2,500 grant will be made to the arts council in Idaho for a special pilot project in poetry. Coordinating the overall project will be the Poetry Center of San Francisco through the Frederic Burk Foundation for Education. The Center will also conduct seminars and workshops for classroom teachers throughout the eight-state region. Resident and visiting poets will work with students and teachers in classrooms, encouraging both appreciation of poetry and the actual writing of poems by students. It is anticipated that anthologies will be compiled of the student work when the projects are completed.

■ Music: Affiliate Artists of New York will receive a grant of $25,000 for performing artists in a part-time residency (music) program to be carried on in the EPDA participant schools at Troy, Alabama.

■ Documentary Film: The film documentation of the above projects will be through a $100,000 grant to the Bay Area Educational Television Association/KQED (San Francisco).

# APPENDIX to Chapter 9
# ROLE OF THE SCHOOL

a. MECA Theatre Project Teacher Workshops and School Indoctrination

b. MECA Teachers Handbook - Sequence Concerts

c. Upper Susquehanna Regional Supplementary Service. Oleg Briansky Lecture-Demonstration of Classical Ballet

Appendix to Chapter 9 - Role of the School
a. MECA Theatre Project Teacher Workshops
Metropolitan Educational Center in the Arts 1969-70.

METROPOLITAN
EDUCATIONAL CENTER
IN THE ARTS

4236 Lindell Boulevard
St. Louis, Mo. 63108
Telephone 314 652-8050

Director: ARTHUR CUSTER

EXECUTIVE
COMMITTEE

ELMER R. KANE, Chairman
Superintendent,
Clayton School District

RALPH L. COX, Vice-Chairman
Superintendent, Belle Valley
District # 119
Belleville, Ill.

GERALD MOELLER, Secretary
Asst. Superintendent, St. Louis Schools

The Very Reverend Monsignor
JAMES CURTIN
Superintendent,
St. Louis Archdiocese Schools

WARD E. BARNES
Superintendent,
Normandy School District

ROY L. CLEMONS
Superintendent,
St. Charles City School District

MARTIN G. GARRISON
Superintendent,
University City School District

NOAH E. GRAY
Superintendent,
Lindbergh School District

K. LANE MILLER
Superintendent, Belleville Township
High School District 201

BOYD MITCHELL
Superintendent, East St. Louis
Public Schools, District 189

JAMES RICKMAN
Superintendent,
Fox School District, Arnold, Mo.

OLIN STRATTON
Highland Community Schools
District 5, Highland, Ill.

MICHAEL NEWTON, ex-officio
Director, Arts and Education
Council of St. Louis

## MECA'S THEATRE PROJECT (1969-1970)

OVERVIEW:

MECA's theatre project for the 1969-1970 academic year involves the presentation of performances in the schools and the conducting of improvisational theatre workshops for teachers. The performances and workshops may be purchased separately. However, MECA suggests that schools participate in both aspects of the theatre project since the full benefit of the program may be realized only in this manner.

PERFORMANCES (To be scheduled from February 16 through May 1)

Three companies of six actors each will present a total of 96 performances for elementary and high school students. One performance costs $50. The MECA performances are available during the school day, immediately after school, or in the evenings.

The number of students to be served is limited only by the seating capacity of the school facility. However, MECA recommends the audience be limited to approximately 300 students. Either an auditorium with a stage or a 20' x 20' open area would be appropriate for the production.

WORKSHOPS

As a concomitant phase of MECA's theatre project, the Alan Nichols Workshop will conduct five courses in improvisational theatre techniques for teachers. The workshops, taught by Alan and Joanna Nichols, will stress classroom applications of the theatre exercises. Originally from New York, the Nichols have directed productions at the Clark Center for the Performing Arts and taught and performed at the Lincoln Square Theatre.

# MECA's Theatre Project (1969-1970)

The workshops cost $25 per participating teacher. Each workshop will accommodate 15 to 18 enrollees and will be scheduled as follows:

### Fall

| | | | |
|---|---|---|---|
| I | Sept. 29 - Dec. 13: | Mondays | 4-6 p.m. |
| II | Oct. 2 - Dec. 18: | Thursdays | 4-6 p.m. |

### Spring

| | | | |
|---|---|---|---|
| III | Jan. 26 - April 13: | Mondays | 4-6 p.m. |
| IV | Jan. 28 - April 15: | Wednesdays | 4-6 p.m. |
| V | Jan. 29 - April 16: | Thursdays | 4-6 p.m. |

This project is being jointly sponsored by THE JUNIOR LEAGUE OF ST. LOUIS.

June 16, 1969
cs

Appendix to Chapter 9 - Role of the School

## a. MECA THEATRE TEACHER WORKSHOP

Return to:
William Reeder
MECA
4236 Lindell
St. Louis, Mo. 63108

I wish to enroll in the Workshop in Improvisational Techniques. I have indicated my first and second choices of sections.

FALL:

| | | | |
|---|---|---|---|
| I. | Sept. 29 - Dec. 13 | Mondays, 4:00-6:00 P.M. | ( ) |
| II. | Oct. 2 - Dec. 18 | Thursdays, 4:00-6:00 P.M. | ( ) |

SPRING:

| | | | |
|---|---|---|---|
| III. | Jan. 26 - April 13 | Mondays, 4:00-6:00 P.M. | ( ) |
| IV. | Jan. 28 - April 15 | Wednesdays, 4:00-6:00 P.M. | ( ) |
| V. | Jan. 29 - April 16 | Thursdays, 4:00-6:00 P.M. | ( ) |

Name:______________________________ Position:____________________

School:_____________________________ District:____________________

School Phone:__________________ Home Phone: ____________________

Grade Level Taught:_______________ Principal:____________________

The fee of $25.00 payable to MECA is due one week prior to the opening of the Workshop.

page 3 of MECA Newsletter
October, 1969

## THEATRE PERFORMANCES AND WORKSHOPS

Alan and Joanna Nichols, who have produced and directed performances for New York's Clark Center for the Performing Arts, direct MECA's theatre project.

The Nichols have trained four trouping theatre companies to present performances appropriate for both elementary and secondary levels. A limited number of these theatre performances are still available. The performances, which are scheduled from February 16 through May 1, are offered in cooperation with the Junior League of St. Louis.

As a concomitant phase of MECA's theatre project, Alan and Joanna Nichols will conduct workshops in improvisational theatre techniques for teachers. The workshops will stress classroom application of the theatre exercises.

### Schedule for MECA's Theatre Workshop for Teachers

| | | | |
|---|---|---|---|
| | *Fall* | | |
| I | Sept. 29 - Dec. 13: | Mondays | 4-6 p.m. |
| II | Oct. 2 - Dec. 18: | Thursdays | 4-6 p.m. |
| | *Spring* | | |
| III | Jan. 26 - April 13: | Mondays | 4-6 p.m. |
| IV | Jan. 28 - April 15: | Wednesdays | 4-6 p.m. |
| V | Jan. 29 - April 16: | Thursdays | 4-6 p.m. |

The workshops meet at the MECA Building, 4242 Laclede.

## STAFF APPOINTMENTS

**WILLIAM REEDER** joined the MECA staff during the summer as School Relations Coordinator. This position was made possible as a result of a grant from the St. Louis Arts and Education Council.

Reeder is presently a master's degree candidate in music. He has taught at Wichita State University and at the St. Louis Community Music School. As coordinator of the Kinloch branch of the Community Music School, he developed a strong program of weekly music instruction for underprivileged students. The Kinloch and East St. Louis branches of the Community Music School operate with MECA funds.

As School Relations Coordinator, Mr. Reeder serves as MECA's liasion in the schools.

**ROLAND JORDAN** has been engaged as MECA's composer-in-residence. He replaces Peter Lewis, who has accepted a position at the University of Iowa. Jordan directs MECA's Music Composition Workshop which meets on Monday afternoons at the MECA Building, 4242 Laclede.

He received his master's degree from the University of Pennsylvania where he studied with George Rochberg. Currently a doctoral candidate in music composition, Jordan studies with Paul Pisk and Robert Wykes.

Before coming to St. Louis, he directed the theory department of the Wilmington Music School in Wilmington, Delaware. Jordan also served as assistant professor of music at Auburn University in Auburn, Alabama.

Jordan's music, *Spatial Studies,* will be performed at a New Music Circle concert on Tuesday, November 4 at 8:00 p.m. at the Christ Church Cathedral, 1210 Locust.

*Al Wiltz, Dance Workshop Instructor.*

MECA is pleased to announce the continuation of MECA's Dance Workshop under the direction of **AL WILTZ.** After studying with Hanya Holm, Wiltz received his master's degree in Fine Arts from the University of Wisconsin. He is presently Director of Dance and assistant professor in the Fine Arts Division at Southern Illinois University.

The Dance Workshop will meet at Wydown Junior High School, 6500 Wydown Blvd., on Saturdays from 9:00 a.m. to 10:30 a.m. and 11:00 a.m. to 12:30 p.m. High school students with prior training in dance are urged to apply.

Registration will be held Saturday, October 18 at 9:00 a.m. at the Wydown Junior High School Gymnasium. Since registration consists of a dance class, applying students should wear dance clothes.

Appendix to Chapter 9 - Role of the School
b. MECA Teachers Handbook-Sequence Concerts
by Arthur Custer and Judith Aronson has been
omitted because of copyright restrictions.

Appendix to Chapter 9 - Role of the School
c. Upper Susquehanna Regional Supplementary Servic

Example of teaching guide material - A Ballet Program

OLEG BRIANSKY LECTURE-DEMONSTRATION
ON CLASSICAL BALLET

UPPER SUSQUEHANNA REGIONAL
SUPPLEMENTARY SERVICE, 1967

followed by two original ballets in costume choreographed especially for this tour.

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## SCHOOL PREPARATION AND STUDY GUIDE

INTRODUCTION - The art of ballet originated as a fusion of dance, painting, poetry and music to create a theatrical art of higher expression. Today the recognition of the importance of ballet in our artistic and cultural heritage is increasing and has produced a growing demand for young, imaginative and proficient dancers. Also, ballet films have increased in popularity, However, to fully appreciate and understand the art of ballet it is necessary to see actual performances. This program offers a unique opportunity for students to experience a professional ballet, created just for them. (It is geared to Intermediate, Jr. High.)

THE PROGRAM starts with a demonstration of the basic exercises that all dancers must practice daily. The explanatory comments by Mr. Briansky will give an insight to the discipline, precision, energy and artistry required of a ballet dancer. The mastery of these basic exercises demands a high degree of dedication and persistent practice. The simple movements lead to more complex combinations and, finally, to the highly developed technique which is required for a professional career in dancing.

Following the narrated demonstration, there will be presented two ballets conceived and choreographed by Oleg Briansky especially for the young audience on this tour. They will be performed in costume, with some suggestions of scenery and with a stereophonic recorded accompaniment.

"HARP CONCERTO" - this original ballet is choreographed on the second and third movements of Francois Adrien Boieldieu's Concerto for Harp and Orchestra. The style is classical and demonstrates the technical virtuosity of the classical ballet technique. The second movement is a melodious Andante Lento in C Minor. The third movement is a Rondeau-Allegro Agitato which gives a strong and dramatic accent to the finale.

"PETER AND THE WOLF" is a story-telling ballet, interpreting in dance form the beloved story of Peter and the Wolf. The composer, Serge Prokofiev, completed this work in April, 1936. The first performance took place on May 2, of the same year at the Children's Theatre in Moscow. Each orchestra by a particular instrument. As one listens and watches this story-ballet of Peter and the Wolf, one should know that .... in order of their appearance....

the bird is a flute
the duck is an oboe
the cat is a low clarinet
Grandfather is a bassoon
the Wolf is three French horns
the hunters are kettle drums and bass drum
Peter is the string section

and for each of these instruments and their characters there is a special theme that is theirs alone. The narrator in the recorded accompaniment is the famous actor, Cyril Ritchard.

## BIOGRAPHIES OF THE COMPANY

**OLEG BRIANSKY** - a luminary in the dance world, Oleg Briansky has an impressive record of achievement. As danseur noble of such troupes as the Ballets des Champs-Elysees, the Ballets de Paris, and the London's Festival Ballet, the Chicago Opera Ballet, and the Metropolitan Ballet, he has starred with many of the greatest ballerinas of our age.

Born in Brussels of Russian parents, Oleg Briansky began ballet training at an early age, later studing in Paris with Olga Preobrajenska, and in London with Vera Volkova.

Mr. Briansky has won highest acclaim for his choreography of "Romeo and Juliet" for London's Festival Ballet; "Pieces brilliantes" for the Prinzeregenten Theater in Munich; and "Adagio," a European television milestone.

A lifetime dedicated to the art of ballet, as a dancer, choreographer, teacher and lecturer has endowed Oleg Briansky with an unusual ability to work with and promote the talent of young dancers.

## BRIANSKY LECTURE-DEMONSTRATION SPRING 1967

### Biographies of the Company

MARIA TERESE CARRIZO - has appeared in classical repertory throughout South America where she was awarded the Latin American Prize for talent and technique by Dance and Art critics. In the United States she has appeared as soloist with the Ballet Houston Opera Foundation, and more recently as Ballerina at Radio City Music Hall, New York.

JACK HERTZOG - is a scholarship student at the School of American Ballet, New York. He has performed at Radio City Music Hall and with the Atlanta Civic Ballet Company under David Blair of the Royal Ballet. He toured with Ballet Repertory Company and has done many school performances under the supervision of Maria Tallchief. Raised in Lewisburg, Pennsylvania, he now resides in New York City.

ROSALIE KING - in high school in Portland, Oregon, was both performer and choreographer for assemblies, and later developed this interest at Portland State College. Journeying east she has performed with the New Jersey Opera Classics Company, the Village Theatre Ballet Company, New York, and in 1965 appeared at the New York World's Fair.

AUDREY ROSS - formerly associated with Ballet Russe de Monte Carlo Company, Chicago Opera Ballet, the Pittsburgh Civic Light Opera, Radio City Music Hall Company, among others, is on leave from the Long Island Civic Ballet Company for the lecture-demonstration tour.

CAROL TODD - made her dance debut with her home town based Atlanta Civic Ballet Company. Then, as a recipient of a Ford Foundation grant, she came to New York for study at the School of American Ballet and later with the Robert Joffrey American Ballet Center. Miss Todd has appeared with the New York City Ballet Company and will be seen in the forthcoming New York premiere of American Ballet Theatre Company's new production of Swan Lake.

RAVEN WILKINSON - was born in New York City and educated in the Ethical Culture and Fieldston School, Professional Children's School, and Columbia University. She began training in ballet with Mme. Maria Y. Swobada. Her first professional work was with the Ballet Russe de Monte Carlo. She remained with the company for seven years, advancing from corps de ballet to soloist. She danced in the New York Shakespeare Festival's production of "A Mid-summer Night's Dream" and was the ballerina of the Nassau Civic Ballet of the Bahamas. She is returning for the third time as a member of Mr. Briansky's touring company.

Attached is a SAMPLE PROGRAM which could be reproduced at the school for this program.

OLEG BRIANSKY

presents

A BALLET LECTURE-DEMONSTRATION
and
TWO ORIGINAL BALLETS

1.
"HARP CONCERTO"
to music by Francois Adrien Boieldieu
from his Concerto for Harp and Orchestra

2.
"PETER AND THE WOLF"
by Serge Prokofiev

with

MARIA TERESE CARRIZO

ROSALIE KING

AUDREY ROSS

CAROL TODD

RAVEN WILKINSON

JACK HERTZOG

PRODUCER-CHOREOGRAPHER

Oleg Briansky

ASSISTANT TO THE PRODUCER

Jack Leadbetter

STAGE MANAGER

Murdock Finlayson

COSTUMES

Kay Ackerman

MASKS

Ralph Lee

## OLEG BRIANSKY BALLET PROGRAM

The company will arrive at the school one hour at least before the scheduled time of the performance. The exact arrival time and other details will be confirmed by the stage manager by phone.

### PRE-PERFORMANCE REQUIREMENTS.

1. Access to loading area as close to the stage as possible.

2. Parking space for a station wagon and one other car.

3. Custodian or other staff member to meet the company with keys to stage area and dressing rooms, and knowledge of the light and power sources around the stage.

4. Clean and completely cleared total stage area (including the wings). STAGE MUST BE WASHED WITH CLEAR AMMONIA SOLUTION SO THAT THE STAGE FLOOR WILL NOT BE SLIPPERY. A slippery floor is dangerous for the dancers.

5. Four boys to assist in setting up and striking equipment.

6. Two girls with access to iron and ironing board and to assist with costumes.

7. Two separate dressing rooms - one for men and one for women - as near the stage as possible, with tables, chairs, clothes racks, and mirrors if possible. Lavatory and washrooms as near the dressing rooms as possible and as private as possible.

### REQUIREMENTS DURING THE PERFORMANCE

1. Introduction by the principal of the school or member of the faculty would be appreciated.

2. Two students or staff members who can assist backstage. They should have knowledge of and ability to operate the curtains and the school's light switchboard.

3. Suspension of class bells in the auditorium during performance, if possible.

### PHYSICAL REQUIREMENTS

1. 110-volt (AC current) outlet backstage for sound equipment.

2. Two 15 Amp (3000 watts) circuits backstage for the company's portable lighting equipment.

3. Rostrum with light, if requested.

2/67

UPPER SUSQUEHANNA REGIONAL SUPPLEMENTARY SERVICES March 28, 1967

MEMORANDUM FOR GUIDANCE COUNSELORS

## Aspects of the Dance as a Profession or Avocation

Training: Beginning with the potential of a healthy, well-proportioned body and with natural physical coordination and an ear for music, the student - boy or girl - should begin study between the ages of 8 and 10 years. Most essential is correct guidance of a good and qualified instructor. (Irreparable damage can be done by unqualified teachers.) Some start ballet later - in their teens - but it is very much harder for them to achieve the same degree of flexibility. Starting with good early training, the dancer must persist with utmost discipline - similar to those in training for excellence in athletics. This is true, of course, in all the arts. The feeling that careers in ballet and the other creative arts are insecure is gradually disappearing.

Costs: Payment for instruction and ballet equipment is expensive. However, scholarship opportunities are increasing. By the same token, competition for these scholarships grows as there are more boys and girls studying ballet.

Professional Opportunities: Auditions for professional work in ballet and modern dance companies are increasing. In addition there is work on TV, films, Broadway shows, road companies and summer stock. Once accepted in a ballet company, for example, the newcomer will be exposed to a variety of styles of dance, and eventually will learn to project as a theatrical artist. The professional life of a performing artist is short as compared to other professions. Speaking generally, by the age of 45 a dancer's performing life is over. At this point many performers go into teaching, choreography (composing for the dance) or production work. Salaries are dependent upon one's degree of capability and the current opportunities to perform. For example, in 1967, touring in the United States averages 22-26 weeks. Compared to this is the ideal of the European state theatres where artists are remunerated for 52 weeks of the year with paid vacations, benefits, and retirement pensions.

Currently, the major American ballet companies are the New York City Ballet, the American Ballet Theater, City Center Joffrey Ballet, the San Francisco Ballet, and the National Ballet of Washington. There are many regional ballet companies in such cities as Boston, Philadelphia, Atlanta, and Los Angeles, to name a few, and the number is increasing.

Social Aspects: More and more dancers get married, have families, and take part in the social life of the community. Yet always the dance is dominant in their lives and, as in all the creative arts, almost everything is subordinated to its demands.

The Future: The expanding dance audience in the United States in the last three or four years has increased the demand for dancers, choreographers, good teachers, and, in the related fields, designers of decor and costumes, musicians to compose for ballet. Also, ballet critics and ballet company administrators are needed. Ballet study and professional experience is valuable and desirable for anyone aspiring to a career in these related fields.

OLEG BRIANSKY

## APPENDIX to Chapter 10

## ROLE OF MANAGEMENT

1. Selected documents illustrating the activities of the manager's (administrator's) office.

   Flyers, announcements, schedules, contracts, newsletters, miscellaneous releases, reports, etc.

2. Examples of in-service newsletter, take-home flyers for students and parents, press release providing public and the school with advance story announcing event and schedule (often used in school for poster), other general press releases, feature story, announcement in school periodical, magazine story, sample of article in Arts Education Journal, annual meeting in press, releases for radio and television media, advertising in national and local news media.

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APPENDIX to Chapter 10 ROLE OF MANAGEM
A statement of program
philosophy

YOUTH CONCERTS
of NEW MEXICO, Inc.

PERFORMING ARTS PROGRAMS

Box 90
ALCALDE
NEW MEXICO

The aims

1. To bring a high quality of performing arts experience to students who had had little or no exposure to good music, dance, and other arts, especially as regards "live" performance.

2. To awaken an appreciation for the rich Spanish heritage in the arts in communities where Spanish American families are losing contact with their cultural roots. To encourage a pride in local tradition. These same aims apply to programs for American Indian children.

3. To reveal a new vision of the world beyond the small community where other folk arts are heard, other instruments are played, other costumes worn, other skills perfected.

4. To discover and stimulate talent existing within the schools. Many unnoticed artistic aptitudes can be sparked and many pupils encouraged to express their creative yearnings, once they become familiar with different art forms.

5. To teach "concert manners", courtesy to the guest artist, consideration for one's neighbor, how to express appreciation and pleasure. Such social lessons are taken for granted in communities with access to performances where homes accept proper concert behavior as a matter of course. But in remote rural areas the child who has never taken part in such an experience does not know how to act.

6. To intensify the appreciation for performing arts for students who had received previous exposure. To increase the ability to listen and the quality of listening and observing. Increase of attention span is directly related to the amount of exposure.

7. Through the use of performing artists skillful in teaching and projection, to help child identify with the performer and thus become involved. Various devices stimulating participation of audiences are a part of the procedure.

8. To provide an atmosphere of anticipation before the program by providing teacher-guides, advance material describing artist and program, posters, etc.

9. To prolong the impact and its effect by suggesting means of integrating the lessons learned into other aspects of instruction.

APPENDIX to Chapt. 10
Flyer issued yearly supplies information concerning scope of program and funding; aims; artists; fees; staff; etc.

METROPOLITAN EDUCATIONAL CENTER IN THE ARTS 1969-70 FLYER

## ART IS A POWER OF THE FREE MIND

The Metropolitan Educational Center in the Arts (MECA) is an agency established under the provisions of Title III of the Elementary and Secondary Education Act of 1965. The purpose of the Center is to supplement, enrich, and strengthen existing educational programs in the arts in the elementary and secondary schools of the Metropolitan St. Louis area.

Federal funding for a three-year period makes possible the establishment of a comprehensive program of demonstration projects in the visual arts, music, theatre, dance and creative writing.

The area served by MECA includes 143 public, private, and parochial school districts in a five-county region east and west of the Mississippi River, with a total school population of approximately 700,000 students.

MECA enters its third year with a substantial program of activities. The anticipated reduction in federal funds supporting the Center has been offset by the establishment of a system of fees for certain projects. The continuation of all of the original projects assures continuity and contributes to the achievement of long-term goals.

## OBJECTIVES

1. To explore, implement, and evaluate new and exemplary approaches to education in the arts.
2. To identify, motivate, and develop the creative abilities of children in the arts.
3. To stimulate awareness in non-performing children of the power of the arts to enrich life.
4. To assist cooperating schools to strengthen and extend their curricula in the arts.
5. To provide opportunities for teachers to make more effective use of the cultural resources available to their classes.

MECA Flyer

## PROJECTS OF MECA'S THIRD YEAR

### Saturday Centers

Instructional programs in the plastic arts, theatre, dance and creative writing are offered in five Saturday Centers situated in convenient locations of the metropolitan area.
Designed to provide hands-on experience in a variety of media, each Saturday Center accommodates 125 fifth through twelfth grade students in a weekly sequence of activities under the guidance of working professionals in the arts.

### Dance Project

MECA's dance project encompasses the services of the José Limon, Don Redlich and Paul Taylor Dance Companies in cooperation with the Michigan State Council for the Arts, the National Endowment for the Arts, the Dance Concert Society, Washington University Performing Arts Area and Southern Illinois University Fine Arts Division. Services include public performances and instruction in schools.

### Art Education Program

The Art Education Project provides for visits to the City Art Museum of St. Louis by elementary and secondary school groups. Preparation for visits is achieved through teacher workshops and classroom use of specially prepared kits containing manuals and color slides. Visits in MECA's third year continue to concentrate on the permanent collection.

Another phase of this project, the *Course in Visual Arts*, provides a fourteen week seminar designed to aid the general classroom teacher in using the arts in the classroom.

### Theatre for Children

In cooperation with the Junior League of St. Louis, ninety-six performances given by a professionally trained local company are available from mid-February through April. Performances are developed for elementary and secondary schools. In addition, teachers participate in a weekly workshop devoted to the techniques of improvisational theatre and the application of theatre games to the classroom.

### Community Music School Branches

Individual and group instruction in music is continued at the two branches of the Community Music School established in MECA's first year. 140 hours of instruction in instrumental and vocal music are provided each week for talented and needy students. Instruments are provided on loan for practice at home.

### Music Performance Educational Program

Through the services in this project MECA brings a variety of live music to students of all ages. Informal concerts are provided by large instrumental ensembles and vocal groups, and by Young Audiences performing groups. Repeated attendance at concerts by the New Music Circle and Chamber Music at Sheldon offers in-depth experience to selected students.

The major thrust of this program continues the "sequence concert" format in which twenty target groups of 300 students each have the opportunity to hear performances in sequence by chamber music groups (string quartet, woodwind quintet, brass quintet and percussion ensemble) and the St. Louis Symphony. Musicians use the dialogue approach throughout the sequence.

### School Orchestra Project

Orchestras composed of instrumentalists from selected high schools rehearse jointly with

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MECA Flyer

the St. Louis Symphony Orchestra. The project enables talented students to interact with professionals in a professional setting. Preliminary in-school rehearsals are conducted by the assistant conductor of the Symphony.

### School Chorus Project

Composite choral groups of 150 voices each are formed from students in high school choruse to rehearse and perform with the St. Louis Symphony Orchestra. In-school preparation prior to the rehearsal is conducted by the Symphony's assistant conductor.

### Man-Made Environment

A fourteen week seminar for teachers, taught by Eugene Kremer, is devoted to the urban environment, the history and politics of cities, and the role of planners in developing physical and cultural growth of urban complexes. Although particularly appropriate for secondary social studies teachers, the course is open to all qualified applicants.

## FEE SCHEDULE

### Fees to Individuals

(waived in instances of demonstrated need)

| | |
|---|---|
| Saturday Centers: | |
| Laclede and Page-Park | $5.00 per semester |
| Illinois, Florissant, South County Centers | $10.00 per semester |
| Music Instruction (Community Music School) | $ .25-$3.75 per lesson |
| Course in Visual Arts | $30.00 |
| Man-Made Environment | $30.00 |

### Fees to School Districts

| | |
|---|---|
| Theatre: | |
| Performance | $50.00 |
| Workshop | $25.00 |
| Sequence Concerts: | |
| Single (5 concerts) | $2,000.00 |
| Double (10 concerts) | $3,000.00 |
| School Orchestra Project | $10.00 per student |
| School Chorus Project | $10.00 per student |

## MECA AND THE INNER CITY

MECA has been designated as the administering agency for various inner city arts projects developed by the Arts and Education Council of Greater St. Louis. In addition to the Title III program described above, MECA administers a $200,000 grant from the Rockefeller and Danforth Foundations for arts programs in the inner city of St. Louis and in East St. Louis.

MECA Flyer

## STAFF

Director:
Arthur Custer, Ph.D.
Coordinator:
Judith Aronson, Ph.D.
Communications Director:
Marilyn Dann, B.A.
School-Relations Coordinator:
William Reeder, B.A.
Composer-in-residence:
Roland Jordan
Saturday Center Directors:
Kenneth Billups, Lynn Cohen,
Russell Durgin, Crawford Edwards,
Robert Macek

**Executive Committee**

George M. Stuber, Acting Chairman
Ralph Cox, Vice-Chairman
Gerald Moeller, Secretary
Monsignor James Curtin, Martin Garrison,
Noah E. Gray, K. Lane Miller,
James Rickman, Olin Stratton,
Michael Newton, Ex-officio

Secretarial Staff:
Carol Stumpe, Loretta Reed
Bookkeeper:
Carrye Northcross

**Metropolitan Educational Center in the Arts**

4236 Lindell Boulevard
St. Louis, Missouri 63108

Telephone (314) 652-8050

3)

APPENDIX for Chapter 10 ROLE OF THE MANAGER

## SAMPLE OF SCHOOL APPLICATION FORM

YOUNG AUDIENCES OF WISCONSIN INC.
750 N. Lincoln Memorial Dr., Rm. 308
Milwaukee, Wisconsin 53202

# APPLICATION

SPONSORING SCHOOL(S)
(up to three cooperating schools may use one application blank for separate concerts)

(1) ____________________ Address ____________________
(2) ____________________ Address ____________________
(3) ____________________ Address ____________________

Submitted by ____________________

Position ____________________

Person(s) to contact at school(s) & phone number(s)

(1) ____________________
(2) ____________________
(3) ____________________

Other contacts (name, address, phone numbers)

____________________

Type of performing group in order of your preference. Number 1, 2, 3, etc. If a type is not numbered it will be assumed you would not accept such a group:

_____ Woodwind ensemble
_____ String ensemble
_____ Brass ensemble
_____ Vocal ensemble
_____ Combination instrumental ensemble
_____ Combination vocal-instrumental ensemble

Which, if any, Young Audiences ensembles have previously performed at your school?

How many students will be in attendance (limit 300 per concert) at this (these) concert(s)?
(1) _________ (2) _________ (3) _________

Have any of the students involved heard Young Audiences programs before?

Please CROSS OUT, clearly, in the calendar below, the dates that you can NOT schedule concerts. Please indicate your preferred dates below the calendar.

## 1969

APRIL

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| 13 | 14 | 15 | 16 | 17 | 18 |
| 20 | 21 | 22 | 23 | 24 | 25 |
| 27 | 28 | 29 | 30 |  |  |

MAY

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| 18 | 19 | 20 | 21 | 22 | 23 |
| 25 | 26 | 27 | 28 | 29 | 30 |

JUNE

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JULY

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AUGUST

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SEPTEMBER

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OCTOBER

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NOVEMBER

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DECEMBER

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## 1970

JANUARY

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FEBRUARY

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MARCH

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APRIL

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MAY

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JUNE

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| 29 | 30 |  |  |  |

Preferred dates: ____________________

____________________

App. to Chapt. 10
Example of project outline and fee
schedule from MECA 1969 - 70

## METROPOLITAN EDUCATIONAL CENTER IN THE ARTS 1969-70 PROJECT OUTLINE AND FEE SCHEDULE

| PROJECT | DESCRIPTION | NUMBER STUDENTS TO BE SERVED | 1969–70 APPROXIMATE DATES | LOCATION | FEES | WHO PAYS |
|---|---|---|---|---|---|---|
| **EQUENCE CONCERTS** | | | | | | |
| **A. SINGLE** | 5 Concerts in Sequence: String Quartet, Woodwind Quintet, Brass Quintet, Percussion Ensemble, Symphony Orchestra (St. Louis Symphony) | Pilot Group of 300 Plus Additional 2300 For Symphony | Spring | First Four In School, Symphony Concert At Powell Symphony Hall | $2,000 (MECA Subsidy–$918) | School |
| **B. DOUBLE** | Same Sequence Repeated Within A 3-Hour Period | 2 Pilot Groups of 300 Plus 4600 For Symphony | Spring | Same, Except Symphony May Be Scheduled In School If Desired | $3,000 (MECA Subsidy-$1705. | School |
| **THEATRE PROJECT** | | | | | | |
| **A. PERFORMANCE** (May be purchased separately) | Live Performance of Professional Theatre. Secondary School Production Based on Improvisational Techniques; Children's Theatre For Elementary Schools | Limited By Seating Capacity of School Facility | School Year | In School | $50 | School |
| **B. WORKSHOP** (May be purchased separately) | 12-Week Workshop in Techniques of Improvisational Theatre For Elementary and Secondary Teachers. Conducted by Professional Company. | 50 Teachers Each Semester | 12 Weeks Each Semester | After School In Locations To Be Determined | $25 per teacher For 12 Week Workshop | School |
| **SCHOOL ORCHESTRA PROJECT** | Composite High School Orchestras Rehearse With St. Louis Symphony. | 250 In Each 3-Hour Rehearsal | March 1970 (Saturday) | Powell Symphony Hall | $10 Per Student | School |
| **SCHOOL CHORUS PROJECT** | Composite High School Choirs Rehearse With St. Louis Symphony | 450 In Each 3-Hour Rehearsal | March 1970 (Saturday) | Powell Symphony Hall | $10 Per Student | School |
| **ART EDUCATION WORKSHOP** | 14-Week Course In Visual Arts For Classroom Teachers in Grades 6-9. Studio and Gallery Instruction Provided by Washington University Faculty | 25 Teachers | Spring | Washington University. | $30 Per Teacher | School or Individual |
| **DANCE NSTRUCTION** | Professional Dancer-In-Residence (Bill Frank) Instructs on a Weekly Basis | 50 Students Each of 5 Schools | School Year | In School Centers To Be Established | $10 Per Student* | School or Individual |
| **USIC OMPOSITION** | Professional Composer-In-Residence (Peter Lewis) Instructs on a Weekly Basis | 50 Students | School Year | In School Centers To Be Established | $10 Per Student* | School or Individual |
| **ATURDAY ENTERS** | Instruction by Professionals in Art, Creative Writing, Theatre, etc. | 150 Students In Each of 5 Centers | School Year | 5 Locations In Metropolitan St. Louis | $10 Per Student* Per Semester ($5.00 in Inner-City Centers) | Individual |

**Fee to be paid by individuals may be waived in the case of financial need.*

APPENDIX to Chapter 10
Page of flyer containing artists' roste

# philadelphia committee
# young audiences inc.

presents

Young Audiences Concert Musicians

1968-1969

### AMADO STRING QUARTET WITH BASS OR OBOE

| | |
|---|---|
| Carol Stein Amado | Violin |
| Judith Marlowe | Violin |
| Evelyn Jacobs | Viola |
| Deborah Reeder | Cello |
| Mark Stephenson | Bass |
| Rita Smith | Oboe |

### DELANCEY STRING QUARTET

| | |
|---|---|
| Roy Malan | Violin |
| Lance Elbeck | Violin |
| George Harpham | Cello |
| Mark Childs | Viola |

### FIATI WOODWIND QUINTET

| | |
|---|---|
| Charles Holdeman | Bassoon |
| Marge Veleta | Flute |
| Norman C. Wells, Jr. | Oboe |
| David Singer | Clarinet |
| Milton T. Phibbs | French Horn |

### ARTEMUS WOODWIND QUINTET

| | |
|---|---|
| Artemus Edwards | Bassoon |
| Patricia Valley | Flute |
| Dorothy Freeman | Oboe |
| Lawrence Wagner | Clarinet |
| George Stimpson | French Horn |

### LYDIAN WOODWIND QUINTET

| | |
|---|---|
| Wilbert D. Jerome | Oboe |
| Laurie Sokoloff | Flute |
| Arne Running | Clarinet |
| Fred Alston, Jr. | Bassoon |
| Kendall Betts | French Horn |

### RITTENHOUSE BRASS QUINTET

| | |
|---|---|
| William McLaughlin | Trombone |
| Larry J. Weeks | Trumpet |
| Richard Giangiulio | Trumpet |
| Alice Kennedy | French Horn |
| Tim Bryson | Tuba |

### CONTEMPORARY BRASS QUINTET

| | |
|---|---|
| Robert R. Moore | Trombone |
| Elin Frazier | Trumpet |
| Daniel Orlock | Trumpet |
| Edmund E. Moore | Tuba |

### PHILADELPHIA PERCUSSION TRIO

| | |
|---|---|
| Irwin Gelber | Piano |
| Richard Brown | Percussion |
| Dan Sanbrotti | Percussion |

### AEOLIAN HARP-FLUTE DUO

| | |
|---|---|
| Alice Rideout | Harp |
| Deborah Carter | Flute |

### NGOMA

Matthew Hopkins, leader
Benjamin Pope
Gregory Jarman
George Hall
Darrell Rhodes
Gloristeena Knight

### JOAN KERR DANCERS

| | |
|---|---|
| Joan Kerr | |
| Jacqueline Menacker | |
| Richard Moten | |
| Margaret Garwood | Piano |
| David Cole | Cello |
| A. Orlando | Percussion |

### INTRODUCTION TO OPERA

| | |
|---|---|
| Winifred Dettore | Soprano |
| Jane Shaulis | Mezzo Soprano |
| Frank Munofo | Tenor |
| Frank Barr | Temporary Baritone |
| Margaret Garwood | Piano |

### CONTEMPORARY OPERA GROUP

| | |
|---|---|
| Irwin Gelber | Piano |
| Barbara Shanno | Soprano |
| Linda Burkhart | Alternate Soprano |
| Thomas Perkins | Baritone |

KIDS WHO CARRY
FIDDLE CASES
NEVER BECOME
COURT CASES.

App. to Chapt. 10
Sample contract form for each performance.
For performer, school and manager.

YOUTH CONCERTS OF NEW MEXICO, INC.
1226 Morningside N. E.
Albuquerque, NM 87110
Telephone: 256-9416

1970-1971

## PERFORMANCE CONTRACT

I. Performance.
   A. Title of Program Grade Level:
   B. Performer(s) (designate leader of ensemble)
   C. Address of Soloist, Manager or Leader
   Telephone:
   D. Performance requirements, if any (i.e., piano, platform, etc.)

II. School.
   A. Name of school
      1. Principal
      2. Person in charge of this program
   B. Address of school
   C. Date and time of event
   D. Location of performance or clinic
   E. Duration of performance
   F. Approximate number expected in audience

III. Fees and expenses.
   A. Total cost . . . . . . . . . . . . . . . . . . . . . . . . . . $
      1. Artist fee . . . . . . . . . . . . . . . . . . $
      2. Concert expenses (programs, etc.). . . . . .
      3. Travel of artist at 10¢ per mile . . . . . .
      4. Out of town per diem at $15 per person (when overnight stay is necessary) . . . .
      5. Operational expense (postage, secretarial, etc.) . . . . . . . . .
      Total . . $
   B. Cost to School (1/2 of Total Cost; this must be paid from non-federal funds) . . . . . $

This contract makes binding the aforementioned dates, details and costs. Should any deviation be made without notifying this office, Youth Concerts will accept no responsibility for either the performance or the cost thereof. Your signature states your acceptance of these terms.

Signed:

Youth Concerts Representative — Date

School Representative — Date

Performer or Leader of Ensemble — Date

App. to Chapt. 10
Managers contracts for services

## CONTRACT

Agreement by Young Audiences, Inc. of St. Louis and the Metropolitan Educational Center in the Arts for Sequence Concerts.

THIS CONTRACT, executed this 10th day of December, 1969, between the METROPOLITAN EDUCATIONAL CENTER IN THE ARTS, an agency established under the provisions of Title III of the Elementary and Secondary Educational Act of 1965, through its Director, ARTHUR CUSTER, hereinafter called "MECA," and the ST. LOUIS CHAPTER OF YOUNG AUDIENCES, INC., through its Executive Director, BARBARA COCK CRISANTI, hereinafter called "YOUNG AUDIENCES,"

WITNESSETH:

WHEREAS, MECA wishes to engage in cooperative educational activities with YOUNG AUDIENCES and YOUNG AUDIENCES has agreed to participate in such activities.

NOW, THEREFORE, in consideration of the premises and the advantages to both parties, MECA hereby contracts with YOUNG AUDIENCES for services as follows:

1. YOUNG AUDIENCES will provide chamber music concerts for MECA as a part of MECA's Sequence Concert project. Forty-two (42) concerts will be provided for presentation in an integrated sequence involving also the St. Louis Symphony. These concerts will be distributed as follows:

| | |
|---|---|
| 14 | Woodwind Quintet |
| 14 | Brass Quintet |
| 14 | Percussion Ensemble |

One concert by each of the three ensembles will be presented in sequence to selected groups of students. The repertory and verbal presentation will be such as to contribute to the educational mission of the project.

All concerts shall be performed by regular YOUNG AUDIENCES ensembles and shall be scheduled in pairs to be performed together within a three-hour period ("doubles").

2. Compensation

The parties agree that the total compensation for the services of YOUNG AUDIENCES, to be paid by MECA from federal funds allocated to this project, contingent upon receipt of federal funds in support of the project, is the gross sum of $5,265 apportioned as follows:

| | | |
|---|---|---|
| Sequence Concerts: | | |
| 14 Woodwind Quintet (7 doubles) | $1,540 | |
| 14 Brass Quintet (7 doubles) | 1,540 | |
| 14 Percussion Ensemble (7 doubles) | 1,540 | |
| | | $4,620 |
| Travel, per diem, etc.,: | | 140 |
| Administrative costs: | | |
| YOUNG AUDIENCES National Office ($2.50 per concert) | 105 | |
| Office expenses (Booking, scheduling, etc.) | 400 | |
| | | 505 |
| | TOTAL | $5,265 |

3. The total amount of $5,265 will be paid by MECA to YOUNG AUDIENCES, contingent upon availability of federal funds, in two payments as follows:

| | |
|---|---|
| February 15, 1970 | $2,633 |
| May 15, 1970 | $2,632 |

4. Upon conclusion of the services under this contract, YOUNG AUDIENCES will prepare a budget summary for MECA, showing all disbursements made under the project. Sums paid by MECA which remain unexpended at the termination of the project shall be refunded by YOUNG AUDIENCES to MECA.

IN TESTIMONY WHEREOF, ARTHUR CUSTER, Director of the Metropolitan Educational Center in the Arts, has executed this agreement in behalf of the authorized representatives of the sponsoring School Districts, and BARBARA COOK CRISANTI, Executive Director of the St. Louis Chapter of Young Audiences, Inc. the day and year first above written.

METROPOLITAN EDUCATIONAL CENTER IN THE ARTS

By:____________________________
Arthur Custer, Director

ST. LOUIS CHAPTER OF YOUNG AUDIENCES, INC.

By:____________________________
Barbara Cook Crisanti, Executive Directo

THE SCHOOL DISTRICT OF CLAYTON

____________________________
Mrs. Franz U. Steinberg, President

____________________________
Mrs. Eugene W. Spilker, Secretary

Sponsor

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APPENDIX to Chapt. 10
Sample school program schedules.

# WASHINGTON STATE CULTURAL ENRICHMENT PROGRAM

## FALL 1969

| DATE | TIME | PERFORMANCE | LOCATION | NO. PERF |
|---|---|---|---|---|
| Sept. | | | | |
| 15 | 9:30,10:30 | Spokane Chamber Orchestra | High School Gym, Deer Park | B-B |
| 15 | 1:15, 2:15 | Spokane Chamber Orchestra | High School Gym, Colville | B-B |
| 16 | 12:30, 1:30 | Spokane Chamber Orchestra | High School Gym, Tonasket | B-B |
| 17 | 9:15,10:15 | Spokane Chamber Orchestra | High School Gym, Omak | B-B |
| 17 | 1:15, 2:15 | Spokane Chamber Orchestra | High School Gym, GrandCoulee | B-B |
| 18 | 9:15,10:15 | Spokane Chamber Orchestra | High School Gym, Ephrata | B-B |
| 18 | 1:15, 2:15 | Spokane Chamber Orchestra | High School Gym, Ritzville | B-B |
| Oct. | | | | |
| 6 | 9:30,10:45 | RED SHOES | High School Gym, Burlington | B-B |
| 7 | 9:30,10:45 | RED SHOES | High School Gym, Anacortes | B-B |
| 8 | 9:30,10:45 | RED SHOES | High School Aud, Pt. Townsend | B-B |
| 9 | 10:00, 1:00 | RED SHOES | High School Aud, Pt. Angeles | B-B |
| 10 | 9:30,10:45 | RED SHOES | Miller Jr.H.Aud, Aberdeen | B-B |
| 13 | 9:30,10:45 | RED SHOES | High School Aud, Wenatchee | B-B |
| 14 | 9:30,10:45 | RED SHOES | Chief Moses Jr.H,Moses Lake | B-B |
| 14 | 10:00 | "Volpone" | Seattle Center Playhouse | single |
| 15 | 9:15,10:30 | RED SHOES | Lutacaga Elem., Othello | B-B |
| 15 | 9:45, 1:45 | "Volpone" | Seattle Center Playhouse | 2 singles |
| 15 | 1:00, 2:20 | Seattle Symphony Orchestra | Eisenhower H.Gym, Yakima | B-B |
| 16 | 10:30, 1:15 | RED SHOES | High School Aud, Pasco | B-B |
| 16 | 9:45, 1:45 | "Volpone" | Seattle Center Playhouse | 2 singles |
| 16 | 9:30,10:45 | Seattle Symphony Orchestra | High School Gym, Sunnyside | B-B |
| 20 | 9:30,10:45 | RED SHOES | High School Gym, Clover Park | B-B |
| 21 | 9:45, 1:45 | "Volpone" | Seattle Center Playhouse | 2 singles |
| 24 | 1:00 | "Volpone" | Seattle Center Playhouse | single |
| 29 | 10:15,12:00 | Seattle Symphony Orchestra | High School Aud.,Bellingham | B-B |
| Nov. | | | | |
| 4 | 10:15 | "Volpone" | Seattle Center Playhouse | single |
| 7 | 1:00 | "Volpone" | Seattle Center Playhouse | single |
| 17 | 12:00 | "La Boheme" | Fox Theatre, Spokane | single |
| 18 | 10:15 | "The Three Sisters" | Seattle Center Playhouse | single |
| 25 | 10:15 | "The Three Sisters" | Seattle Center Playhouse | single |
| Jan. 1970 | | | | |
| 20 | 10:15 | "Oppenheimer" | Seattle Center Playhouse | single |
| 27 | 10:15 | "Oppenheimer" | Seattle Center Playhouse | single |

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APPENDIX to Chapt. 10
Sample Letter of Confirmation
of booking for school

METROPOLITAN
EDUCATIONAL CENTER
IN THE ARTS

4236 Lindell Boulevard
St. Louis, Mo. 63108
Telephone 314 652-8050

Director: ARTHUR CUSTER

EXECUTIVE
COMMITTEE

ELMER R. KANE, Chairman
Superintendent,
Clayton School District

RALPH L. COX, Vice-Chairman
Superintendent, Belle Valley
District # 119
Belleville, Ill.

GERALD MOELLER, Secretary
Asst. Superintendent, St. Louis Schools

The Very Reverend Monsignor
JAMES CURTIN
Superintendent,
St. Louis Archdiocese Schools

WARD E. BARNES
Superintendent,
Normandy School District

ROY L. CLEMONS
Superintendent,
St. Charles City School District

MARTIN G. GARRISON
Superintendent,
University City School District

NOAH E. GRAY
Superintendent,
Lindbergh School District

K. LANE MILLER
Superintendent, Belleville Township
High School District 201

BOYD MITCHELL
Superintendent, East St. Louis
Public Schools, District 189

JAMES RICKMAN
Superintendent,
Fox School District, Arnold, Mo.

OLIN STRATTON
Highland Community Schools
District 5, Highland, Ill.

MICHAEL NEWTON, ex-officio
Director, Arts and Education
Council of St. Louis

This will confirm your booking of the Theatre Project Performance for Spring, 1970. The program will consist of _______ performances given in your school by members of the Alan Nichols Workshop.

Theatre performances will be presented during the period of February 16 thru May 1, 1970. Dates and times will be confirmed as soon as possible. Payment in the amount of ___________ is due one week prior to the first performance.

Your signature on the enclosed copy of this letter will confirm your reservation for this MECA service. Please return the signed copy promptly. MECA is pleased to provide this program for your students.

Sincerely,

William Reeder

William Reeder
School Relations Coordinator

WR/lr

________________________________________
(Signed)

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## ARTIST CONTRACT FORM

Title III Performing Arts Program
305 Harrison Street, Room 112
Seattle, Washington 98109
Ma. 2-7491

Date ____________________

I will perform dramatic readings at ____________________ (School)

in ____________________ (School District) on ____________________ (Date)

at ____________________ (Time(s)). The performing fee of $____________

includes preparation of materials and transportation.

Type of program: ____________________

Members of Ensemble:

____________________

____________________

____________________

____________________

(Signed) ____________________
Leader

(Signed) ____________________
Title III, Performing Arts

App. to Chapt. 10 Sample evaluation form after performance

YOUTH CONCERTS OF NEW MEXICO 1970-71
ARTISTS AND AUDIENCES' EDUCATIONAL SERVICE
1226 Morningside, N.E.
Albuquerque, N.M. 87110
Telephone: 256-9416

PERFORMANCE REPORT

I. Performance. Title: ______________________________

A. Performer: ______________________________

B. Date of Performance: ______________________________

C. School: ______________________________

D. Number in audience: ____________ Grade level of audience: ______

II. Evaluation and recommendations by the Performer:

(signed) ______________________

III. Evaluation and recommendations by the School:

(signed) ______________________

IV. Evaluation and recommendations by Youth Concerts:

This program should ___ should not ___ be engaged again.

This performer should ___ should not ___ be engaged again.

______________________
YOUTH CONCERTS Representative

______________________
Date

App. to Chapt. 10
Report to public summarizing accomplishments and issuing plea for future funding

METROPOLITAN EDUCATIONAL CENTER IN THE ARTS
4236 Lindell Boulevard
St. Louis, Mo. 63108

## POSITION PAPER: CURRENT STATUS AND FUNDING PROSPECTS
SPRING, 1970 **

The federal funds which support the Metropolitan Educational Center in the Arts will be terminated as of August 31, 1970. Programs which MECA has developed and implemented in its three years of existence have served a unique function in the life of metropolitan St. Louis. MECA has provided new opportunities and services to schools which by virture of cost and complexity were hitherto unavailable to them. If MECA ceases to exist, the programs which it provides will be lost to the children of the region. MECA is seeking funds to support its continuation as a central coordinating agency able to provide broad services for the students and schools of greater St. Louis. All fund requests are made with the consent of MECA's Executive Committee.

The Metropolitan Educational Center in the Arts (MECA) began operation in June, 1967 as a supplementary center focused on aesthetic education. Funds were provided for a three year program under Title III of the Elementary and Secondary Education Act of 1965. The aims of the MECA project are the exploration, implementation and evaluation of new and exemplary approaches to education in the arts. MECA projects serve a region of five counties and the city of St. Louis with a student population of 700,000 children in kindergarten through 12th grade.

During the past three years, the MECA programs have been expanded and broadened in spite of annual decreases in the level of federal subsidy. Existing programs have been refined as a result of constant evaluation, and new projects have been developed in response to felt needs of the education community.

In the past three years the MECA programs have served the community in the following ways:

---

** Unfortunately, in spite of the extraordinary benefits derived from this important regional Title III Project with many model and innovative programs, it was found impossible to continue the MECA program.

2,200 children have studied drama, writing and art in MECA's five Saturday Centers. Although each Center provides work with professionals and long time blocks in which to explore in the basic program, each has developed unique programs in response to the needs of the students served.

350 youngsters have studied modern dance on a weekly basis with a professional for token fees.

8,000 additional students have seen professional dance performances by renowned companies brought from New York.

11,000 students have visited the City Art Museum of St. Louis under a unique format which emphasizes looking at the object through prior classroom training.

50 selected students studied composition and have produced original music through work with a composer-in-residence.

500 students in culturally deprived areas have received music instruction in two branches of the Community Music School established by MECA.

94,000 children have seen live professional theatre.

170,000 students have heard concerts ranging from small chamber groups to symphony concerts in Powell Hall.

15,600 of these have participated in intensive concert sequences aimed at providing special learnings in music.

1,950 high school students have rehearsed with the St. Louis Symphony in Powell Hall.

50 gifted students have studied architecture and the city in a six week summer course taught by a professional architect.

216 teachers have participated in courses in the Man-Made Environment, Visual Arts and Improvisational Theatre Techniques.

400 students have received instruction in many phases of the arts in two culturally deprived areas of the region through funds from the Rockefeller and Danforth foundations, administered by MECA.

Prior to MECA's existence, not one of these programs was available to the community. If MECA is unable to continue, programs of great worth will be irretrievably lost to the children of the metropolitan area.

The federal grant period will terminate on June 30, 1970. However, a two-month extension has been granted by the Missouri and Illinois State Education departments, supporting the project until September 1, 1970. Title III grants are non-renewable. The rationale on which this policy is based suggests that at the end of three years a project of worth should continue through local support.

Since the first months of MECA's existence the staff has been sensitive to the need for seeking funds from sources other than the federal government. Thus in the second and third year, fees were charged both to individuals and to schools for services provided. In addition to Title III monies, funds have been received from the following organizations for the purpose of amplifying program and services.

| | |
|---|---|
| Arts Development Fund | $ 12,500 |
| Human Development Corporation | 25,000 |
| Arts and Humanities<br>(Mayor's Council on Youth Opportunity) | 16,000 |
| Junior League of St. Louis | 3,600 |
| Southern Illinois University | 2,000 |
| Rockefeller Foundation | 100,000 |
| Danforth Foundation | 125,000 |

During the last year efforts have been intensified to find other sources of support for the continuation of the following basic program:

1.) Provision of a full-time professional staff for planning, administration, and fiscal control.

2.) Continuation of the five Saturday Centers serving 150 students each. Youngsters study with professionals in the arts for 30 weeks in programs in writing, drama and art. The services and facilities offered in the Saturday Centers are unique to the metropolitan community. There is no other resource presently available for students seeking arts experiences of this kind. Termination of the Saturday Centers would mean the end of a major cultural asset of St. Louis.

3.) Artists-in-residence for area schools. MECA has engaged artists-in-residence in dance and music composition who have taught on a weekly schedule in selected schools. Such training is normally not available until the college years, yet younger students benefit greatly from such intensive work. Few school districts could afford or effectively use the full-time services of an artist-in-residence. Through coordination of a weekly schedule of work in several areas, MECA could provide effective services of artists-in-residence in dance, music and theatre.

4.) Teacher training workshops in theatre, visual arts and music would be continued. MECA has developed three teacher training courses which have been highly successful. The Workshop in Improvisational Theatre Techniques has concentrated on the use of such techniques in the classroom and has proved beneficial. The Course in Visual Arts has, for two years, provided teachers with new learnings which helped to fill voids in their professional training. The Course in the Man-Made Environment has opened a little explored area for teachers interested in finding fresh frames of reference for their teachings. These workshops should be continued and others should be developed in music and visual arts which will enable teachers to teach more effectively from a broader base of knowledge.

MECA has proved its relevance to the children of greater St. Louis. The "quiet revolution in education" has been carried out successfully. MECA is soliciting the support of local as well as regional and national organizations to help defray the operational costs incurred through the continuation of its services.

THE METROPOLITAN EDUCATIONAL CENTER IN THE ARTS
4236 Lindell Boulevard
St. Louis, Mo. 63108

## A GIFT TO MECA PURCHASES A VARIETY OF SERVICES:

| | |
|---|---|
| 12-week Theatre Workshop<br>($1,200 less fees of $375) | $ 825 |
| Preparation of Art Museum Teaching Kit | 1,000 |
| Saturday Center Teacher's Salary<br>for an entire school year | 1,050 |
| 14-week course in "Man-Made Environment"<br>($2,075 less fees of $750) | 1,325 |
| One Sequence Concert Series<br>(ten concerts - $4500 less $3000 fee) | 1,500 |
| Composer-in-Residence<br>Part-time Salary for an entire school year | 1,500 |
| Joint Choir Rehearsal and Concert<br>with St. Louis Symphony<br>($3,200 less fees of $1,500) | 1,700 |
| Dancer-in-Residence<br>Part-time Salary for an entire school year | 1,700 |
| Joint Orchestra Rehearsal with St. Louis Symphony<br>($3,200 less fees of $1,200) | 2,000 |
| 14-week Visual Arts Workshop<br>($3,000 less fees of $900) | 2,100 |
| Saturday Center Director's Salary<br>for an entire school year | 2,100 |
| Three visiting dance companies<br>(A coordinated program involving instruction<br>and performance) | 4.500 |
| 50 Theatre Performances<br>($150 each less $50 fee) | 5,000 |
| Full staff of six teachers for a Saturday Center | 6,300 |
| Entire Saturday Center operation<br>for the school year | 15,000 |

APPENDIX to Chapter 10 ROLE OF MANAGER
Questionnaire to Schools after Season
1968-69.

YOUTH CONCERTS OF NEW MEXICO, INC.
BOX 90 ALCALDE, NEW MEXICO 87511

Name____________
School____________
Date____________

# YOUTH CONCERTS QUESTIONNAIRE at end of 1968-69 Season
For Participating Schools

| | | Rate quality of performance | Was performance suitable for age level? | Did performance reenforce regular curriculum? |
|---|---|---|---|---|
| Oct. | Univ. of N.M. SYMPHONY ORCHESTRA PERFORMANCE | Excellent ( )<br>Fair ( )<br>Poor ( ) | For Elem. Yes ( ) No ( )<br>For Jr. & Sr. H. Yes( ) No( ) | Yes ( )<br>No ( ) |
| Nov.<br>Jan. | VICENTE ROMERO, Flamenco Trio | Excellent ( )<br>Fair ( )<br>Poor ( ) | For Elem. Yes ( ) No ( )<br>Jr. & Sr. H.S. Yes ( ) No ( ) | Yes ( )<br>No ( ) |
| Feb. | TERESA, Dances of Spain | Excellent ( )<br>Fair ( )<br>Poor ( ) | For Elem. Yes ( ) No ( )<br>Jr. & Sr. H.S. Yes ( ) No ( ) | Yes ( )<br>No ( ) |
| March | SALVATORE GUIDA, Dance - Pantomine | Excellent ( )<br>Fair ( )<br>Poor ( ) | For Elem. Yes ( ) No ( )<br>Jr. & Sr. H.S. Yes ( ) No ( ) | Yes ( )<br>No ( ) |
| March | KALEIDOSCOPE PLAYERS, American Poetry, Dramatized | Excellent ( )<br>Fair ( )<br>Poor ( ) | For Elem. Yes ( ) No ( )<br>Jr. & Sr. H.S. Yes ( ) No ( ) | Yes ( )<br>No ( ) |
| March<br>April | MAURICIO FUKS, violin, or Fuks and DeKeyser Violin & 'Cello | Excellent ( )<br>Fair ( )<br>Poor ( ) | For Elem. Yes ( ) No ( )<br>Jr. & Sr. H.S. Yes ( ) No ( ) | Yes ( )<br>No ( ) |
| April | HYSELL AND CORNAY, Ballet Duo. | Excellent ( )<br>Fair ( )<br>Poor ( ) | For Elem. Yes ( ) No ( )<br>Jr. & Sr. H.S. Yes ( ) No ( ) | Yes ( )<br>No ( ) |
| April | EVE GENTRY, Modern Dance Workshop | Excellent ( )<br>Fair ( )<br>Poor ( ) | Jr. & Sr. H.S. Yes ( ) No ( ) | Yes ( )<br>No ( ) |
| May | JEANNE GREALISH, mezzo soprano, and Prof. JANE SNOW, piano | Excellent ( )<br>Fair ( )<br>Poor ( ) | For Elem. Yes ( ) No ( )<br>Jr. & Sr. H.S. Yes ( ) No ( ) | Yes ( )<br>No ( ) |

B. Was your school satisfied with YOUTH CONCERT SERVICES? Yes ( ) No ( )

C. Do you wish to participate next spring? Yes ( ) No ( )

D. Check program preferences. Strings___, Woodwinds___, Brasses___, Voice___, Dance___, orchestra___, Folk song___,
Poetry___, Theatre___. Other (specify)____________________

APPENDIX for Chapter 10

ROLE OF THE MANAGER

Funding. Nominal admission charge (donation to students at request of school officials)

Paying for the costs of concerts

COLLECTING NOMINAL " donation " FROM STUDENTS

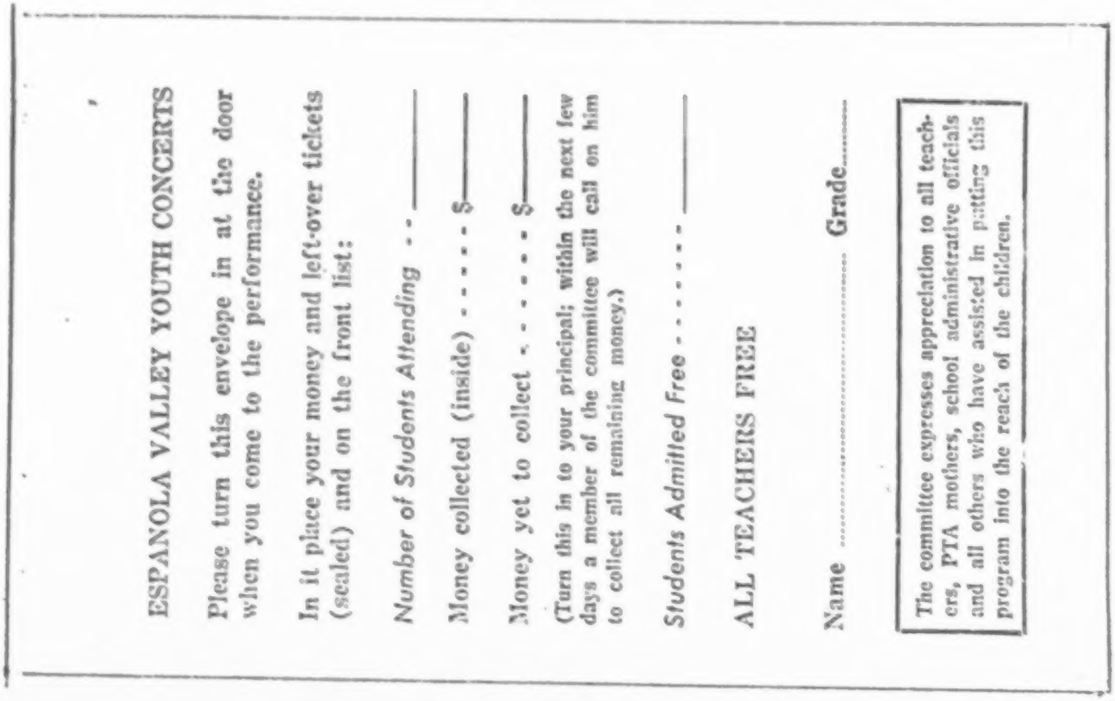
Small admission fee is often charged when schools have no budget for concerts . Youth Concerts sometimes supplies envelope to class teachers making sure that each class has a few free tickets as awards or scholarships so that no interested child is deprived of the opportunity because of lack of price of admission.

Teacher collects donations and hands them in to principals office. Number of students attending is thus recorded.

In other cases school uses its "activities fund" or students may wish to make the occasion an . an opportunity to collect funds for their music program tour or other activity. Such a collection is often matched by an ARTS COMMISSION grant.

YOUTH CONCERTS OF NEW MEXICO received subsidies from the New Mexico Arts Commission each year since the inception of the program.

SAMPLE OF ENVELOPE TO COLLECT ADMISSION FEES.



ESPANOLA VALLEY YOUTH CONCERTS

Please turn this envelope in at the door when you come to the performance.

In it place your money and left-over tickets (sealed) and on the front list:

*Number of Students Attending* - - ________

Money collected (inside) - - - - - $________

Money yet to collect - - - - - - $________
(Turn this in to your principal; within the next few days a member of the committee will call on him to collect all remaining money.)

*Students Admitted Free* - - - - - - ________

ALL TEACHERS FREE

Name ________________ Grade________

The committee expresses appreciation to all teachers, PTA mothers, school administrative officials and all others who have assisted in putting this program into the reach of the children.

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App. to Chapt. 10
Example in-service news

# MECA Newsletter

**METROPOLITAN EDUCATIONAL CENTER in the ARTS**
4236 LINDELL BOULEVARD SAINT LOUIS, MISSOURI 63108
(314) 652-8050

Volume 3 No. 1
October, 1969

## DANCE-IN-DEPTH

*Jose' Limon (right) rehearses with Louis Falco and Sarah Stackhouse.*

The arrival of the Jose' Limon Dance Company on Nov. 12 marks the beginning of this year's dance-in-depth project. Later in the year the project will involve the services of the Don Redlich and Paul Taylor dance companies.

MECA sponsors the dance project in cooperation with the Missouri State Council on the Arts, Dance Concert Society, Washington University's Performing Arts Area, the National Endowment for the Arts, and the Fine Arts Division of Southern Illinois University.

### Schedule for the Jose' Limon Dance Company

Wednesday, November 12
3:30 p.m. Instruction in four high schools for MECA
7:00 p.m. Master Class
Washington University
Women's Building Gymnasium

Thursday, November 13
8:15 p.m. Lecture-Demonstration
Southern Illinois University
University Center
Meredian Hall
Edwardsville, Illinois

Friday, November 14
8:30 p.m. Public Performance
Kiel Opera House

Tickets for the public performance may be obtained by writing Dance Concert Society, 607 North Grand Blvd. St. Louis, Mo. (63103) or calling 371-0707. MECA offers complimentary student tickets with assistance from the Missouri State Council on the Arts.

## SATURDAY CENTERS OPEN

MECA's five Saturday Centers, where fifth through twelfth graders work with professionals in the arts, began operations on Saturday, October 4.

There are a limited number of openings for students in some of the Centers. The Center locations are the MECA Building, 4242 Laclede, the Page-Park YMCA, 5555 Page Boulevard, Webster Groves High School, 100 Selma, the Humanities Building at the Florissant Valley Community College, 3400 Pershall, and the Humanities Building at Southern Illinois University in Alton, Illinois.

Theatre, creative writing, dance, music, pottery, painting, photography, and dress design are offered at the Centers every Saturday during the school year. The Centers enable students to explore the arts in an atomosphere of freedom, and encourage active involvement in a number of different media.

Students interested in participating in the Center activities should call MECA for additional information.

*(Photo Credit) Robert La Rouche, St. Louis Post-Dispatch*

**DANCE WORKSHOP REGISTRATION**

Saturday, October 18
9:00 a.m.

Wydown Junior High Gym
6500 Wydown Blvd.

(see page 3)

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APPENDIX to Chapter 10

SAMPLE OF 'TAKE'HOME " FLYER provided by the Manager .

YOUTH CONCERTS OF NEW MEXICO ,Inc. presents its November program series. DANIEL DOMB , young 'cellist comes to us as our guest artist. He is the winner of the 1965 MICHAELS MEMORIAL MUSIC AWARD and the ARTISTS ADVISORY INTERNATIONAL COUNCIL AWARD . He was born in Izrael and has studied with Leonard Rose and Claus Adam . He is considered the leading young world talent in 'cello performance. We are proud to be able to present DANIEL DOMB TO OUR ESPANOLA VALLEY and SANTA FE SCHOOLS.

**DANIEL**
**DOMB**

**"A BORN CELLIST"**

**"One of the most promising young cellists in the world. Surprising breadth and ease in performance."**

—BOSTON CHRISTIAN SCIENCE MONITOR

**1964 - 1965**

**YOUTH CONCERTS**

App. to Chapt. 10
Example Press.
Manager often uses reprints of advance story for announcement in schools before event.

**YOUTH CONCERTS**
**of NEW MEXICO, Inc.**

**PERFORMING ARTS PROGRAMS**

**Box 90**
**ALCALDE**
**NEW MEXICO**

TITLE I of the Primary and Secondary Education Act of 1965 provides the funds to enable YOUTH CONCERTS to serve the Espanola Valley School System. Every student in Espanola and the surrounding areas will attend at least one program during the spring months ,1966.

**SUSANN MC DONALD**—The internationally known harpist, will perform in Espanola Valley Schools beginning March 14, as a part of the music programs subsidized under Title I, Federal Education Act of 1965. Espanola Municipal School Board announced a schedule of appearances to last four days in the area.

Thursday, March 3, 1966 ESPANOLA NEW MEXICAN 3

# *Performing Arts Set In Espanola Schools Starting March 14*

Espanola Municipal School Board has announced a schedule of music programs to be sponsored by Youth Concerts of New Mexico and subsidized by Title I funds.

The programs will be free of charge to school children in the Valley area.

First scheduled appearance will be Susann McDonald, harpist, at Espanola Junior High School Gym, 10:30 a.m., March 14.

Miss McDonald is a resident of Pasadena, Calif. and teaches music at the University of Arizona in Tucson. She appeared here in January of 1965 and was applauded for her great appeal to the young people. Recently she has been engaged to appear at Los Alamos schools and to perform and lecture as a part of the Arts Program of the Association of American Colleges.

Espanola Valey Youth Concerts is also bringing a special program of brass music to Ojo Caliente Independent Schools today as a part of Title I performances in Northern New Mexico.

James Whitlow, professor of brass at the University of New Mexico, is leader of the group which will perform at two concerts, one at Ojo Caliente High School Gym and another at the Gym of Northern New Mexico State School at El Rito. All elementary and high school students will participate.

The Albuquerque Brass Ensemble will also participate in a brass clinic for band students at Espanola Junior High arranged by Robert Felix, band director. Students participating in the music workshop and clinic will be asked to contribute $1 since it is not supported by Title I funds.

The Brass Ensemble consists of Witlow playing the trumpet, Harold Burke, first French horn from the Albuquerque Civic orchestra and Robert Miller, trombone.

Miss McDonald's schedule in Valley schools will include the first appearance at Espanola Junior High. On the same day, March 14, she will appear at 2 p.m. at Truchas Mission Auditorium for students of Cordova and Truchas Elementary and Truchas Mission school.

March 15 — 9 a.m. appearance at McCurdy Gym for McCurdy and Holy Cross Schools. At 2 p.m. she will perform at Velarde Elementary for the elementary and pre-school children.

March 16 — 9:30 a.m., Espanola Elementary; 2 p.m. Hernandez Elementary.

March 17 — 9:30 a.m., San Juan Elementary for Alcalde Elementary for Alcalde Elementary, Alcalde Mission and San Juan Parochial; and a 2 p.m. performance for San Juan Elementary students.

March 18 — Abiquiu Parish House, 10:30 a.m. for Abiquiu Elementary and Parochial High School Gym for the high schools and 2 p.m., Espanola school students.

App. to Chapt. 10
Sample press release announcing
program and scope.

( REPRINTED — ST. LOUIS POST-DISPATCH Fri., July 26, 1968

# Arts Go to Schools

## *Group Takes Theater, Music, Painting to Students*

By Robert K. Sanford

***Of the Post-Dispatch Staff***

**SOME OF THE** best dramatic theater in St. Louis this summer will be presented this weekend and next in the auditorium of the Page Park YMCA in the West End but the production won't be on the stage.

The stage is rather high above the auditorium floor and actors there seem distant from the rest of the room. So for the coming production of "Slow Dance on the Killing Ground" director William Powers decided to bring the play down to the audience. The stage curtains will be closed, actors will perform on the auditorium floor, and the audience will sit on three sides.

It's a simple innovation, nothing new, but noteworthy because it is symbolic of the desire of the actors to overcome old barriers and get their art closer to the people — to relate, to communicate.

One thing about this production that is new for theater of this quality is that admission will be free. The actors, called the Harlequin Players, have been working with teen-agers this summer at the Page Park Y under sponsorship of the Human Development Corp.

Their instruction efforts with the young people have been rudimentary — theater games and improvisations — but "Slow Dance on the Killing Ground," written by William Hanley, is something else, an intellectually tough contemporary drama that presents three characters, a German storekeeper who claims to have been a political prisoner in a Nazi concentration camp, a brilliant but bitter young Negro man who is running from police, and a college girl looking for an abortionist.

**IN REHEARSALS.** open to anyone who wanted to go in and watch, Alan Nichols, Mel Skipper and Susan Gregory have been impressive. They are talented young professional actors from New York who a year ago were members of the Second Story Players off Broadway when the troupe won the 1967 OBIE Award.

How did they happen to come to St. Louis?

The three, plus director Powers, Miss Saax Bradbury and Randall Bane, presented children's plays at 120 schools in this area last term under a program of the Metropolitan Educational Center in the Arts (MECA).

MECA is a frosting-on-the-cake sort of agency established with federal funds with the objective of adding something to arts education in 143 school districts in the metropolitan area. In the MECA program about 60,000 children in the second through sixth grades saw the Harlequin Players for a first experience in live theater.

**OTHER MECA** programs added these things:

Five hundred high school musicians played in a rehearsal with the St. Louis Symphony Orchestra under the direction of George Cleve, associate conductor.

A series of five concerts was attended by about 6000 students. The concerts featured similar music and progressed from brass and string ensembles to the full St. Louis Symphony. In addition, 760 students who had never attended a concert went to at least two symphony performances.

Students from seven school choruses sang with the symphony.

Tours at the City Art Museum were attended by 4500 students. These were conducted on Mondays when the museum was closed to the public. The students had seen some of the objects before through slide pictures, and on the tours they just went and looked with no one there trying to tell them what to think.

Five centers, two in St. Louis and one each in south St. Louis county, Belleville and St. Charles, provided instruction on Saturdays to 750 students. Subjects ranged from creative writing to drama to plastic arts.

The Murray Louis Dance company gave six performances and instruction to 360 students at 12 high schools.

Two extensions of the Community Music School were operated in East St. Louis and Kinloch. MECA rented 18 pianos, 10 violins, six trumpets and several sets of drums in Kinloch where students have them in their homes.

In the same spirit as moving the play down off the stage to make it better, MECA staff members have welcomed any sort of changes in teaching methods that would make a subject more appealing to the students.

"We're looking for new approaches to esthetic exploration," Arthur Custer, director of MECA, says. "We want to provide more kinds of artistic experiences in a more direct way for the students."

**METROPOLITAN**
**EDUCATIONAL CENTER**
**IN THE ARTS**

*4236 Lindell Boulevard*
*St. Louis, Mo. 63108*
*Telephone 314 652-8050*

(Story continued on
later page)

REPRINTED — ST. LOUIS POST-DISPATCH

**TO TEST** how the programs appealed to students, the staff asked for comments, and some were surprising.

A girl at one of the Saturday centers wrote: "I like it because it isn't like school and you can dress up like hippies."

A high school violinist said, "Having played with the Symphony I will appreciate professional musicians more than I did. Now I realize how involved it is and all the hard work they have to go through."

A girl added: "When I sat down the bass player said 'You're so nervous. Why be so nervous?' After that it was great and he started talking to me about how his wife wanted him to buy some pumpernickel on the way home. He talked about his wife and kids. It was very relaxed."

A boy who sang with the Symphony commented: "Well, actually, East St. Louis is hardly what you'd call a rich town or cultural. An experience like this, we may appear to be calm on the outside but actually we're all butterflies inside and know it's really something great, a once-in-a-lifetime thing, probably, for most of us."

A boy who went to a concert of contemporary music said: "I liked the last piece because it sounded like somebody was having an Excedrin headache. I have a sister 4 years old and she goes to the piano and starts banging on it. It sounds like that."

Of a Monday visit to the art museum, a ninth grader said, "I like to be free. Like art. Art is free to anybody, and we should be able to be free to look at what we want to see at that very moment and just enjoy it."

**MECA WILL** continue similar programs in the next term, and it will administer a cultural enrichment program in the Model City areas of St. Louis and East St. Louis. Funds of $200,000 for the program have been awarded to the Arts and Education Council by the Danforth foundation and the Rockefeller foundation, each giving $100,000. Custer and Miss Katherine Dunham, the dancer and choreographer, will be directors.

Miss Dunham directs a Cultural Enrichment Center and Dynamic Museum in East St. Louis for Southern Illinois University. Performing arts are taught there and her collection of artifacts and musical instruments from South America, Africa and Cuba is on display.

In her 30-year career Miss Dunham has been a student of cultures of dark-skinned people over the world. An object of her work is to impart to Negroes an understanding of their cultural and artistic heritage, which carries with it a feeling of belonging, of status.

Under the new foundation-funded program, she will expand her efforts in St. Louis. In addition, several artists working for the program will live in the Model Cities areas. Again, with the idea of getting closer to the people, these artists will not necessarily be involved in formal, theoretical types of work. A landscape botanist, for instance, could help a neighborhood group build a park on a vacant lot. A potter or a woodcarver could teach utilitarian skills. A film maker could involve young people in an art that is direct and involved with the conditions of living now.

"MECA is becoming an agent for arts," Custer says, "and that is what we want it to be. The idea behind the federal funding under the elementary and secondary education act of 1965 was that federal funds would get us started and then after we established successful programs the federal money could be phased out.

**"WE ARE** beginning to accomplish this aim. We have notified school districts that children's performances next term by the Harlequin Players will cost $150. We are planning to charge $11 per student musician in the joint symphony rehearsals. Response has been good with these charges.

"So the result is that where these programs did not exist before, they are being established on a self-supporting basis and they broaden the educational experiences of children in the area."

This summer MECA is administering a program of arts classes at Christ Church Cathedral through a grant to the Mayor's Commission on Youth Opportunity from the National Endowment for the Arts. MECA also is directing an experimental workshop for high school students on the subject of architecture and cities.

What do high school students know about architecture or cities? They were asked for some of their ideas. One boy wrote: "The air is dirty. L.A. has us beat, but we are trying very hard. Why do people make the air dirty? It's hard to breathe and see and smell good things. The same for our river. St. Louis takes very good care of our river. We give it everything we don't want, free."

**THE HARLEQUIN** presentation of "Slow Dance on the Killing Ground" will be at 8 p.m. today, tomorrow and Sunday and again on those nights next week. Whether this adult play is a critical success or not, the actors will have demonstrated for young people at the Page Park Y how much work is needed to put on a professional play, and, in keeping with the HDC-MECA program will have given the students some insight into the theater through theater games and exercises.

Then, in the fall, it will be back to the elementary school circuit for the actors, where the audiences are always adoring and absorbed in the drama; where after the play the children want to meet and touch the hero and heroine, and where small boys sometimes challenge the villain to battle.

In that circuit there is also lots of fan mail. One boy sent some bubble gum to the hero with a note: "You were so funny. El Capitan (the fierce villain) was funny, too, but I liked you the best. Don't tell him I said that."

Sample press release at end of season summarizes accomplishments (see back of pa

REPRINTED — ST. LOUIS POST-DISPATCH Jan. 26, 1970

# *Time Running Out For MECA*

**By SALLY BIXBY DEFTY**
**Of the Post-Dispatch Staff**

**MECA IS A FLOURISHING MISNOMER** that is to go out of business June 30. Its name, Metropolitan Educational Center in the Arts, is misleading, because although it has offices at 4236 Lindell Boulevard, its activities are carried out in 143 public, private and parochial schools in a five-county two-state area.

Its imminent demise is not due to lack of success. MECA began in 1967 with a three-year grant under title III of the Elementary and Secondary Education Act and a mission to supplement the artistic opportunities open to youngsters here. Although depth of involvement for children is MECA's goal, it has rolled up some impressive numbers—almost 200,000 students from 6 to 18 years of age have participated in one or more of the programs.

But the stream of federal funds, $902,100 in all, will abruptly run dry June 30. Whether, with foundation support or merger with some other group here, it can continue will be decided this spring.

A fundamental MECA principle is that a single exposure to an artistic experience is like a single dose of penicillin—it doesn't always do the job. Arthur Custer, director, points to one of the outstanding successes of MECA's first year, the 12-week residency of the Harlequin players, an off-Broadway group, as an example of a failure in this regard.

"They gave excellent productions for children in the schools. It was a fabulous success and yet it seemed wrong—one performance and then just pulling out. No follow-up and no preparation—entertainment and little more," Custer recalled. The second years the Harlequin players used improvisational theater exercises involving the students.

This year, going a step further, Alan and Joanna Nichols, artists-in-residence at Washington University and with MECA, are training three companies of local actors who will begin performing in schools next month.

More than 100 performances already are scheduled. The Nicholses also conduct evening classes for teachers—replacing the one-shot exposure with the promise of long-range benefits for students.

Many persons recall being led through City Art Museum in a classroom group. Even the most competent docent can do only so much in trying to instruct a group on the move. Implicit in a standard museum tour are the facts: Only those close to the instructor can see or hear, one must keep moving, one must not talk, the group must stay together.

A MECA group—visiting the museum on Mondays when it is closed to the public—is noisy, lively and completely engrossed. "Hey, there's that ivory thing," Vicky Markus, a fourth grader, called to a friend rounding a corner on the run. "See, it's a kind of a cup, but only a king really had those."

The children had been shown 20 color slides from a MECA kit on the decorative arts before they came to the Museum. Their teacher had received instruction at the Museum in November and had also been given a manual on the decorative arts prepared by the Museum's education department and complete with suggestions on how to relate the objects to history, mathematics and technology.

Terms—from balustrade to voussoir—have previously been explained to the children and do not intimidate them. The visit is a hunt for already familiar artistic treasures.

"What fascinates them," said Mrs. Cynthia Stockwell, a sixth grade teacher from Weldon Spring, "is that these things were made to be used, not just looked at." Forty-five hundred children visit City Art Museum each year in six 45-minute sessions on 12 Mondays. MECA pays the guards and either lends the kits or sells them for $5 for permanent use.

A new kit, the seventh created by MECA on various subjects, is now being prepared on African and pre-Columbian art. Teachers will receive their instruction in late February for the spring visits. Mrs. Judith Aronson, co-ordinator, said.

Mrs. Aronson, a vivacious Ph.D., has performed many functions for MECA. Not the least of them, in the opinion of one staff member, was "snagging the shoe factory for us at a cocktail party."

The owner of an abandoned shoe factory at 4242 Laclede Avenue had purchased the building for the large parking lot behind it. It is now one of MECA's five Saturday centers, the others being the Page-Park center, 5555 Page Boulevard; the Alton center, at Southern Illinois University, Alton; the South County Center, Webster Groves High School, and the Florissant Valley center, 3400 Pershall Road.

The Saturday centers have given a creative outlet to about 2250 students; about 625 are now enrolled. Tuition is $10 a semester for county children and $5 for those who live in the inner city, although tuition is waived in cases of financial need.

The factory is a far livelier place these days than at the height of Shinkle Shoe production there. One can find Jennifer Starr, an auburn-haired Clayton High School student, earnestly bent over her guitar as she sings her own composition: "Days of peaches and snowberry, when the sun seems three feet from the glass, I see your smile in the window . . ." to an accompaniment that came under heated dispute on the proper notation of the melody.

Roland Jordan, composer-in-residence for MECA, earnestly explained: "The notes group themselves into patterns. Here it's groups of four. You hear it. If there's a heard meter, there's an impulse we hear and that's how it should be written."

A boy in the class was equally determined that

(Cont'd on later page)

each measure should start on the second beat. Annette Hodges of Gundlach and Ava Brown of Northwest High School listened intently.

Upstairs, past an ancient sign — "This Way to Sprinkler Valve" — and a brand new montage that covers a whole wall, Alan and Joanna Nichols work with youngsters and teachers on improvisational theater.

Sister Marianne Almon SSND, a drama teacher at Notre Dame High School, carefully ran her delicate hands around the contours of an imaginary box, trying to convey how it closes, the nature of its texture, and its size. She stifled a momentary giggle as she tried to get the imaginary string under the obviously very heavy "box." Another member of the class teaches social studies. "I want to make how people live all over the world real and vivid to the children. I think we can do it best through improvisational plays," she said.

On a Saturday, Bob Elliott takes over drama with the kids. Ann Kistner, a Mary Institute student, paused during a break between interpretations of three short Pinter plays. She stood quietly, thumbs hooked into her khaki hip-huggers, as other youngsters danced uninhibitedly to records and one boy picked up another for a fast piggyback ride around the huge room.

**"I'VE BEEN COMING** to the Saturday center for three years. I love MECA," Ann said. "And expecially Pinter — he's strange."

Carolyn Imhoff, also a third-year MECA participant, said she had always enjoyed drama, writing and art at Southwest High School.

"But you can't really breathe in high school. This has to be done by this date, that has to be done by that date. Here you can go at your own pace. If you find it's not your thing, you can just change."

Some change to design, under Glen Rea. On a recent Saturday it was less visual than verbal as a heated controversy developed over a proposed group exhibit.

A boy tossed his leather jacket on the ground, flopped down on it and came out strongly for a naturalistic fountain — "just running and dripping like that one at the airport," he said. "I know a ravine in New Hampshire with huge boulders, waterfalls, deep pools, caves where the water drips from the ceiling. That's what water should be, not some chemical bath like a swimming pool. When you shoot water out in a fountain, it isn't really water — the only time water goes up in the air is when it hits a rock."

A PLETHORA of other suggestions followed, many of them reflecting observation of art in St. Louis — from the current show at the Helman Gallery in Clayton to a golden Arp torso that now graces the restaurant at City Art Museum. "I look at it long and hard. And it really starts to move," said a girl who had been intently peeling her fingernails.

"My dad wouldn't have liked those things in the SAGA show at Steinberg half last year, especially those ones with dust all over them.

"My dad finds it hard to see art unless it's a piece of canvas with paint on it and then it has to look like something he knows," she said.

Music instruction has been given at two branches of the Community Music School for 450 talented and needy children who would otherwise be unable to receive it.

Listening to music, also, gets a fresh approach under MECA. MECA has made it possible for 65,700 youngsters to hear the St. Louis Symphony Orchestra and for 14,000 to hear chamber concerts in their own schools. But director Custer, himself a composer, is most proud of the sequence concerts program, under which school children hear a string quartet, performed with exposition on the nature of the instruments and a specific musical concept one week. The next week a woodwind quintet visits the school; a brass quintet performs the third week, a percussion ensemble the fourth and then the students attend a symphony concert as the finale.

This is the most expensive of the MECA projects, with 300 youngsters attending the sequence concerts, joined by 2300 for the Symphony concert, for $2000. MECA subsidizes $918 of this, the balance being provided by the school district.

**HIGH SCHOOL SINGERS** and orchestra members can have the experience of a three-hour rehearsal with the St. Louis Symphony Orchestra for $10 a pupil. "What a young violinist can learn sitting next to a professional can hardly be measured," said William Reeder, school relations co-ordinator, who has a degree in music education and is working on a degree in performance under Leslie Chabay at Washington University.

Reeder said that the young musicians are thoroughly rehearsed before they sit down next to the professionals. "But then when they do, the kids really play over their heads. It's an opportunity for a one-to-one relationship. A youngster not only learns how to best bow a particular phrase, but also he gets a good idea of the pressure of a professional rehearsal."

The first high school choir and orchestra rehearsal with the Symphony was so successful that the second year the young singers were invited to serve as the choir for a Palm Sunday performance of Faure's "Requiem," and will do so again this year.

Dance is not neglected. Al Wiltz, director of dance at Southern Illinois University, Edwardsville, works every Saturday morning in the gymnasium of Wydown Junior High School with a group of earnest young girls who are happy to forgo three and a half hours of whatever teen-agers do on Saturday mornings to be put through their paces by Wiltz, a chunky, no-nonsense young man.

"Our first year we had Murray Louis out here for three weeks," Custer said, "and again, although it was a huge success, it was a mistake. You can't get kids all stimulated and involved and then just leave them." Wiltz's residency for MECA is year-long.

Wiltz's proteges were creating symmetrical, asymmetrical, opposing and continuous shapes with their bodies. "The individual design you form is only there for an instant — what dance is all about is how you get from design," he said, arching himself into a series of smoothly flowing curves, "to design," he concluded, making a harmonious transition into a sharply angular pose.

**THE EIGHT GIRLS** listened intently. One girl who takes ballet also said that dance is almost nonexistent at her school. "We had some gym teacher trying to do it last year," she said with a grimace. "It's sort of scary when you first come here. We were all afraid we wouldn't know anybody. But if you're really interested in dance, you come to dance and you forget the scariness right away."

MECA is increasing its emphasis on programs for teachers, which will provide a lasting influence even if funds are not found to replace the federal grant which ends June 30.

A 14-week course on man-made environment — urban growth, the effects of human scale, climate and structure on architecture and many other topics — will be given to teachers in a Wednesday evening program starting Feb. 4. Another 14-week program for classroom teachers, this one on the visual arts, begins soon, with teachers spending more than half the time actually learning printmaking, drawing and pottery before hearing lectures on art history.

**"IN THE BEGINNING** we were thinking just about what we could directly give the kids," Custer said. "We've become more and more sensitive to the needs of the teachers as the way to get things going and keep them going."

Nevertheless, announcements are now being sent to the schools to encourage teachers to urge promising students to enroll in the Saturday centers.

"That's another place we went wrong the first year," Custer said. "We wanted sharp kids for whom school is a drag. The schools, understandably, didn't send us their talented disciplinary problems, they sent us a lot of teachers' pets — straight A students, but not kids motivated by an artistic impulse. Now most of our kids hear about MECA by word of mouth."

Custer is facing the fact that he will be out of business June 30 with equanimity, probably because he believes it will continue in some other form. Federal funds, channeled through the Missouri and Illinois education departments, were $377,177 the first year, $312,699 the second, and $217,224 for the year ending in June. MECA's first year elicited such an enthusiastic response that local school districts in the five state area paid $32,225 the second year and will come forth with $63,790 this year for various programs.

**NEVERTHELESS,** there is that gap of more than $200,000 to be filled — from somewhere — if MECA is to continue. Grants have been received from the National Endowment for the Arts, the Illinois Arts Council, the Arts and Education Council of Greater St. Louis, Human Development Corporation and the Rockefeller and Danforth foundations. Custer has a number of other sources he intends to tap, but says there will definitely not be a local public fund-raising campaign.

"It all boils down to the superintendents of the school districts, really," he said. "In each district, there's always one person — a high school physics teacher or a fifth grade classroom teacher who's a turner-on a catalyst. If you can get to him, a recalcitrant superintendent will be trampled to death."

Bill Reeder, the school relations co-ordinator, believes that even the superintendent with the most pressing financial problems "will see that art is the power of a free mind. With all the social unrest, with increased leisure for blue collar workers, with so many concerned about the war, there's a big gap that needs to be filled by something that can involve and stimulate people. Art is the natural gap-filler," he said.

Sample press release feature story
describing one project.

**REPRINTED** — St. Louis Globe-Democrat Tues., Dec. 2, 1969

# Away From The Traditional

By SUE ANN WOOD
Globe-Democrat Staff Writer

Usually a stage production start with a play in script form, a group of experienced actors who rehearse and then present the play to an audience, after tickets are sold.

But a unique project in St. Louis this year has changed that traditional — and logical — procedure.

First, the project arranged for audiences, completely selling out in advance all tickets to a series of unspecified stage productions.

Then, a group of people from various walks of life was invited to attend classes to learn how to act.

Next, three companies of actors will be chosen from these classes, and last, instead of working from a scripted play, they will improvise performances with help from the audience.

Sounds a bit strange, doesn't it?

However, the sponsors of this unusual project are convinced they have hit on the perfect method to achieve their ambitious goal.

That goal is to expand the horizons of St. Louis area school children into the art of acting, the excitement of the theater and the experience of involvement in a stage performance.

The Metropolitan Educational Center in the Arts (MECA) is sponsoring the project as part of its year-round program of cultural enrichment for area youngsters. MECA has scheduled 91 performances by three companies of actors at elementary and secondary schools in tht city, St. Louis County and East Side, from Feb. 16 through May 1.

**THE SCHOOLS** pay $50 for each performance, helping to meet the cost of the project, which is funded through MECA under the 1965 Elementary and Secondary Education Act.

In the past, MECA brought in actors from New York to stage performances at area schools. This year, it has taken a new tack — training local actors to make up the companies that will perform at the schools.

Two professional actors who are also talented teachers of acting, Alan and Joanna Nichols, are conducting the classes at the MECA Building, a former shoe factory at 4242 Laclede ave. Thirty persons are enrolled, including housewives, school teachers, university students and others in various fields who are interested in acting. Some have had no previous experience on a stage; others are accomplished amateurs.

The Nichols teaching method is different from anything the trainees ever have encountered before and they are reacting with an enthusiasm that pleases the two teachers.

Attempting to explain their acting method to a visiting reporter at a recent class session, Alan said they try to encourage the students to achieve "self awareness" through a series of exercises and theater games.

Alan and Joanna Nichols conduct classes.

**THE IDEA** became clearer when the class session got under way.

Big styrofoam blocks of various shapes and sizes were being used by the group for the first time at this session, Joanna pointed out. The blocks will be painted bright colors and used in the school performances later. Now it is important for the actors to learn how to use them, she said.

With a portable phonograph playing folk songs and other background music, the acting students began moving in slow motion, lifting and piling the blocks into a wall with openings through which they crawled and peered. Suddenly the structure shuddered and slid sideways into a tumbled heap.

The actors stopped and laughed. Joanna quickly chided them.

"Nothing ever goes wrong," she said. "Whatever happens, use it! If they fall again, accept it and try to rebuild them into something new."

"But they didn't fall in slow motion," one of the students pointed out, with mock dismay.

"They will when they're trained," Joanna quipped in reply.

The next exercise was set up Alan, who took several of the group aside and gave them a quick sketch of a situation they were to create with blocks, words and actions.

The actors worked hard but the results were not too satisfying. Analyzing what went wrong, Alan noted that each actor obviously was uncertain about what type of person he was portraying. If a character is not established in the actor's own mind, he can't communicate that character to the audience, he said.

Also, Alan pointed out, the action had lagged because the actors failed to "create problems and solve them" as they improvised the scene.

To help them learn how to build a character, the next "game" began with the students sitting on the floor in a circle. Joanna told them each to "think of an animal you know very well and lie down in a sleeping position as that animal."

Obediently, the students flopped into a variety of poses — several stretched arms and legs forward, doglike; others curled up like sleeping cats and one crouched with head covered like a turtle in its shell.

**ON COMMAND** from the teacher, they each "awoke," still in their animal roles, stretched and moved about, barking, yowling and yipping. The turtle, of course, creeped about and often pulled back into its shell.

"Now," Joanna said, "come to your feet as people, keeping all these animal qualities. You are at a board of directors meeting. You have a problem: Your business is a failure. Get human voices related to the animal voices."

Within a few seconds, the actors were seated around a make-believe table, still barking, yipping and hissing at each other in an argument about why their business had failed, while one shy board member sat with head hidden in hands.

Well pleased with this class exercise, Alan asked the group if they could "see the possibilities of using this to develop a character." All agreed that they could.

Alan stressed that they had to "feel a character, not just think about it . . . give not just your mind but your toes, knees — everything."

**AS AN EXAMPLE,** he demonstrated a man who's like a porcupine, leaping suddenly into the air, screaming at the group and stabbing his fingers into the air like sharp quills. They got the point.

From the class members, 18 will be chosen by Alan and Joanna to form three companies that will go to schools. In grade school productions, they will act out a fairy tale, frequently involving the student audience by asking questions, like, "Where is he hiding?"

At the high schools, the actors will let the students suggest scenes for them to improvise and also will present a set theater piece to demonstrate how the theater exercises and games can be used in a scripted scene. Again, the stress will be on audience involvement.

Maybe, Alan said, volunteers will be asked to come on stage and participate in the exercises.

Granted, it won't be much like the traditional theater production, but it will certainly be a new and exciting experience for young audiences.

Sample press . in a school publicatio

UNIVERSITY CITY SCHOOLS
A Publication of the Board of Education of U. City
APRIL, 1968

# MECA ENRICHES MANY SCHOOL PROGRAMS HERE

It is possible to make real music from dissonant sounds, fourth and fifth graders at the Flynn Park school learned Tuesday, March 5, when they listened to a group of Madrigal Singers from Washington University under the direction of Dr. Orland Johnson. The unusual concert was one of several University City events sponsored by the Metropolitan Educational Center in the Arts in recent months. MECA is a federally funded agency which supplements existing programs in the arts in 143 school districts in greater St. Louis.

The purpose of the Flynn Park program was to determine how young children respond to modern contemporary music.

"Once the purpose of the music was explained by Dr. Johnson, the children responded enthusiastically," Miss Mary Kay Stamper, music coordinator for the University City schools, said. Teachers and administrators attended a briefing session at Washington University before the performance so that they would be able to answer questions the children raised after the program.

Another musical event sponsored by MECA was held March 23 when some 40 members of the University City high school orchestra joined a similar group from Normandy high school in a rehearsal with the St. Louis Symphony Orchestra in Powell Symphony Hall under the direction of George Cleve, associate conductor of the symphony. There were two preliminary rehearsals ahead of this event which provided an opportunity for the student musicians to consult with top professionals in an unusual educational experience.

The Harlequin Theatre for children presented "The Treasure" to the entire student body at the Pershing school. The theatre, a professional New York company, is sponsored by MECA. The play was presented in the manner of the sixteenth century Italian traveling companies and was enthusiastically received by the children. The play was also presented to Greensfelder Park students on another day.

The string ensemble of Southern Illinois University (Edwardsville) performed for students of the University City high school under the sponsorship of MECA. The ensemble is directed by John Kendall.

Members of Mrs. Jane King's fifth grade class at the Flynn Park school gather outside the St. Louis City Art Museum before viewing the Joseph Pulitzer Collection during a visit arranged by MECA March 5. The pupils have been studying many of the artists represented in the collection. Mrs. King took part in an inservice training program arranged by MECA before the visit.

Because of copyright restrictions it has been necessary to omit a magazine article. The title is, "MECA--New Spirit in Saint Louis," by Pamela Niehaus. It was taken from the Greater Saint Louis Magazine, November, 1968.

Example of announcements for radio and tv.

## Sample News Release

YOUNG AUDIENCES INC.
115 East 92nd Street
New York, New York 10028

Telephone:
(212) 831-8110
Wendy Shepard

FOR IMMEDIATE RELEASE
May 22, 1972

### YOUNG AUDIENCES FEATURED ON NATIONWIDE NET "VIBRATIONS" SERIES

A special feature of the NET "Vibrations" series will be a 14-minute segment on the work of Young Audiences throughout the country. This program is scheduled for nationwide broadcasting in June, 1972, with airing in the New York City area on June 7th at 9:00 P.M. and on June 11th at 8:00 P.M. Although most communities across the country will also present the program on June 7th, dates and times may vary in different localities.

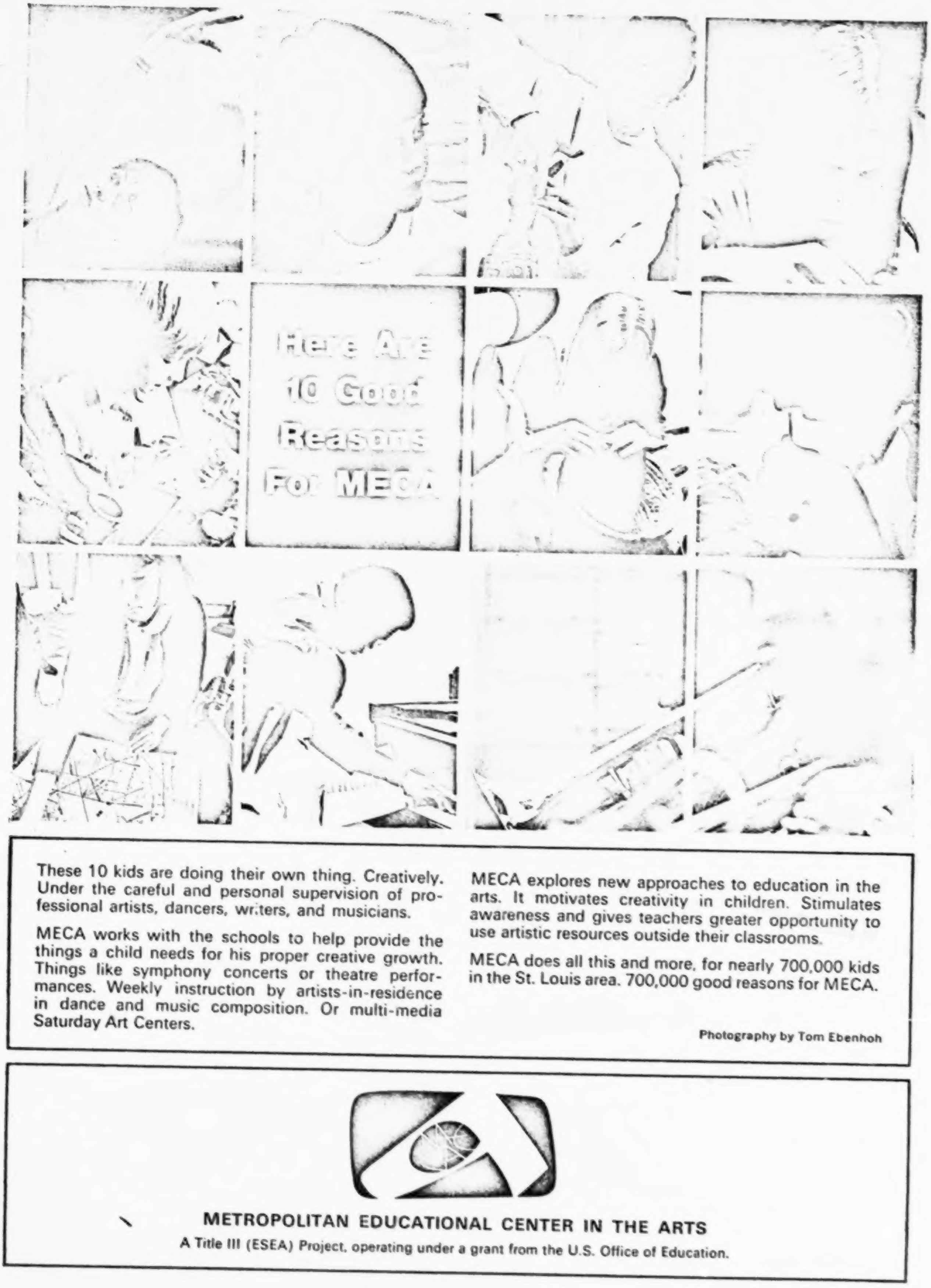
The segment will include portions of a Young Audiences school program given by the Waverly Consort, an ensemble of the New York City chapter of Young Audiences specializing in Renaissance music and instruments. Interviews with ensemble musicians and with National Board member Peter Duchin will complete the Young Audiences presentation. The feature stresses the creative learning experience which the Young Audiences music education program aims at providing for each child.

On the same program will be a segment concerning music education, produced in cooperation with the Music Educators National Conference; the Dallas Symphony; and the La Tuna Players.

Young Audiences hopes to be able to secure this timely film for subsequent presentation throughout the country. Community groups, music educators, and potential business or individual contributors will be the target audiences, and chapter chairmen will be asked to cooperate in arranging showings at the local level.

#

Paid advertisement in news media.



# Here Are 10 Good Reasons For MECA

These 10 kids are doing their own thing. Creatively. Under the careful and personal supervision of professional artists, dancers, writers, and musicians.

MECA works with the schools to help provide the things a child needs for his proper creative growth. Things like symphony concerts or theatre performances. Weekly instruction by artists-in-residence in dance and music composition. Or multi-media Saturday Art Centers.

MECA explores new approaches to education in the arts. It motivates creativity in children. Stimulates awareness and gives teachers greater opportunity to use artistic resources outside their classrooms.

MECA does all this and more, for nearly 700,000 kids in the St. Louis area. 700,000 good reasons for MECA.

Photography by Tom Ebenhoh

**METROPOLITAN EDUCATIONAL CENTER IN THE ARTS**

A Title III (ESEA) Project, operating under a grant from the U.S. Office of Education.

*This advertisement appears in the April 6, 1970 St. Louis Metropolitan Edition of TIME, The Weekly Newsmagazine*

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# SOURCES OF INFORMATION AND BIBLIOGRAPHIES

## II. SOURCES

### A. FEDERAL AGENCIES

OFFICE OF EDUCATION
DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
Washington, D.C. 20202

ARTS AND HUMANITIES PROGRAM
Bureau of Research

Dr. Harold Arberg, Director

Sponsors studies in media research.
Publishes listings of Reports of Research, see *Arts and Humanities Educational Research Projects*, April 1970.
Full description of program in Chapter 5, p. and Appendix V, *c*.

EDUCATIONAL RESOURCES INFORMATIONAL CENTER (ERIC)

Represents a decentralized, nationwide network of information clearing houses or research documentation centers, coordinated in the Office of Education. Performs function of acquiring, abstracting, indexing, storing, retrieving, and disseminating nationally the most significant educational research and research-related documents. Texts of research are available through the ERIC Document Reproduction Service.

Publishes a monthly abstract journal, *Research in Education*, available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

NATIONAL ENDOWMENT ON THE ARTS AND HUMANITIES

1800 F Street, NW
Washington, D.C. 20506

Miss Nancy Hanks, Director

Issues *Programs of the National Council on the Arts and the National Endowment for the Arts, October 1965 through April 1970*.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
726 Jackson Place, N.W.
Washington, D.C. 20566

Roger L. Stevens, Chairman
Susan Emery, Public Information Officer

## B. REGIONAL AND STATE AGENCIES

DEPARTMENTS OF EDUCATION

STATE ARTS COUNCILS (see Associated Councils of the Arts in section C. which follows .)

Annual Reports of State Arts Councils supply information on school performing arts programs

EDUCATIONAL LABORATORIES (Regional )

Such as CEMREL ,Inc.
10646 St. Charles Rock Road. St. Ann,Mo. 63074
Private non-profit corporation supported in part by funds from the U.S.Dept. of Education

Stanley S. Madeja ,Director Aesthetic Education Program

Aesthetic Education :A Social and Individual Need
Report issued April ,1972 .Multi-arts teaching approaches for all grade levels with survey of outstanding programs and recommendations for valuable recent publications in aesthetic education .

Also see CEMREL Newsletter ,quarterly.

## C. NATIONAL ORGANIZATIONS IN MULTI-ARTS MEDIA

ASSOCIATED COUNCILS OF THE ARTS
1564 Broadway
New York, New York 10036

George M. Irwin, Chairman

Publishes quarterly Journal Cultural Affairs.

Among its publications are:
Directory of State Arts Councils
Directory of National Arts Organizations

Supplies Publications List of arts titles with annotations and prices.

Of special interest: A Summary Report of the Conference Youth Education and the Arts, May 20-23, 1970, by Joseph Farrell.
And: Survey of State Arts Councils and Commissions Assistance to Arts Education for Youth, by Mary Hale, Chairman of the Alaska State Council on the Arts, with Christine Donovan and Junius Eddy. This contains a compilation of sample arts education programs sponsored by state arts councils and commissions. (K-12) projects are part of or supplementary to school curriculum.

JDR 3rd FUND, ARTS IN EDUCATION PROGRAM
50 Rockefeller Plaza
New York, New York 10020

J.D. Rockefeller, 3rd, President
Kathryn Bloom, Director of the Arts in Education Program

Establishes comprehensive arts programs in selected pilot schools reaching all grade levels. Provides other services to reinforce major arts programs. Staffed by outstanding arts experts and educators. Issues Annual Reports and interim information concerning activities.

BUSINESS COMMITTEE FOR THE ARTS, INC.
1270 Avenue of the Americas
New York, New York 10020

Frank Stanton, Chairman; Goldwin A. McLellan, President
H. Bruce Palmer, Secretary

Encourages business corporations to assist in funding programs and projects in arts education (non profit agencies). Acts as clearing house, catalyst and supplies advisory services. Issues numerous bulletins demonstrating that business firms have a stake in the survival of the arts in the United States.

## D. NATIONAL ORGANIZATIONS IN CATEGORIES

YOUNG AUDIENCES, INC.
115 East 92nd Street; New York, New York 10028

Ben Heller, President; Gerry J. Martin, Na. Ex. Director
Warren H. Yost, Na. Program Director

Administers performing arts programs (chiefly music) in schools throughout U.S. Chapters include regional, state and urban. Uses volunteer leadership and stresses interaction teaching approaches by professional artists. (See publications listed in Music Bibliography and inservice NEWSLETTER). Supported by federal, foundation, business and individual grants and by substantial assistance of the RIMPTF (See below).

RECORDING INDUSTRIES MUSIC PERFORMANCE TRUST FUNDS
1501 Broadway; New York City, N.Y.
Kenneth Raine, Trustee; Col. Samuel Rosenbaum, Former Tr.

Give free concerts by union musicians with a special emphasis on school concerts under Young Audiences.

MUSIC EDUCATORS NATIONAL CONFERENCE (MENC)
1201, Sixteenth St. N.W., Washington, D.C. 20036
Jack E. Schaeffer, President

Largest organization of music educators. Conducts numerous regional and national conferences. Issues Music Educators Journal quarterly and Journal of Research in Music Education and publishes pamphlets and books in music education field. (50 books, 8 pamphlets, 5-hour taped workshop, 2 filmstrips, etc.) Write for Fact Sheet.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION, INC. (AETA)
John F. Kennedy Center for the Performing Arts
728 Jackson Place, N.W.
Washington, D.C. 20566

H. Beresford Menagh, Executive Director

CHILDREN'S THEATRE ASSOCIATION, a division of AETA.
Ann Hill, Chairman
Winifred Ward, Honorary Director

It publishes Children's Theatre Review.

Holds annual conferences, Children's Theatre.
For information on Theatre programs in schools,
Miss Ward suggests writing to:
Secondary School Theatre
American Theatre Association, 1317 F. Street, N.W.
Washington, D.C. 20004

ASSOCIATION OF THE JUNIOR LEAGUES OF AMERICA, INC. (AJLA)
825 Third Avenue
New York, New York 10022

Mrs. Milo Yalich, President
Mrs. L. R. Breslin, Jr., Consultant on the Arts

Womens' organization with broad social, cultural and educational services, and special interest in Children's Theatre.

Publishers of bimonthly magazine Junior League.

AJLA Children's Theatre Manual, by George Latshaw, Copyright 1966.

It's Children's Theatre Department, BACK STAGE, supplies list of accredited producers, companies, and their programs for theatre, puppets, pantomime and dance programs, recommended for schools, including age level of audience, cost, and availability information.

PRODUCERS ASSOCIATION OF CHILDREN'S THEATRE (P.A.C.T.)
P.O. Box 112
Village Station
New York, N.Y. 10014

Holds annual auditions for selecting recommended list of productions, many of which AJLA includes in its approved list.

CHILDREN'S THEATRE FOUNDATION, INC.
P. O. Box 54
Anchorage, Kentucky 40223

Offers scholarships and grants to promote children's theatre and underwrites translation of children's plays.

PUPPETEERS OF AMERICA, INC.
National Executive Office
Box 1061
Ojai, California 93023

Olga Stevens, Executive Secretary

Publication: The Puppetry Journal, six times yearly. Supplies articles for educators and valuable annotated bibliographies.

See Annotated List of Puppetry Books, reprinted in Bibliography Section, and List of Puppetry Films.

ASSOCIATION OF AMERICAN DANCE COMPANIES
250 West 57th Street
New York, New York 10019

Isabelle Fisher, Executive Director

Issues Bulletin to members. Recommends source books. Supplies Annual Membership Directory.

Holds conferences.

AMERICAN DANCE GUILD
5702 Solway Street
Pittsburgh, Pennsylvania 15217

Bernice Rosen, Chairman 1969-71

Sponsors projects related to dance education.

Publishes semi-annual Journal (mimeographed).

DANCE NOTATION BUREAU and CENTER FOR MOVEMENT RESEARCH AND ANALYSIS
8 East 12th Street
New York, New York 10003

Mrs. Irma Bartenieff, President
Mr. Herbert Kummel, Director
Issues mimeographed list and catalogue of publications on dance and education. Holds institutes for teachers.
Bonnie Bird, Director of Education

NATIONAL DANCE GUILD
c/o Bonnie Bird Gundlach
42 Darwin Avenue
Hastings on Hudson
New York, New York 10706

Issues monthly Newsletter (mimeographed).

REBEKAH HARKNESS FOUNDATION
Harkness House
4 East 75th Street
New York, New York 10021

Houses excellent library of dance and dance education.

The Foundation maintains a company with summer courses; commissions new works, etc.

COMMITTEE OF RESEARCH ON DANCE (CORD)
675 D. Education Bldg. New York University
35 West 4th St. New York ,New York 10003

Dr. Patricia A. Rowe ,Chairman
Bonnie Bird, a past president, project director for Conferences on Institutes of Dance/Anthropology

THE ACADEMY OF AMERICAN POETS
1078 Madison Ave. New York ,N.Y. 10028
Elizabeth Kray ,Ex. Director

Sponsors Poetry in Schools Program. .Issues ;ist of young poets whose names have appeared on recent book lsts. Issues list of publications in the poetry field,including new books of poems for children.

INTERNATIONAL POETRY FORUM
Carnegie Library ,4400 Forbes Ave. Pittsburgh,Pa.15213

Dr. Samuel Hazo,Director

Sponsors poetry readings in Carnegie Lecture Hall. Annual Poetry Competitions for unpublished works. Issues periodic reports . Promotes poetry reading in schools.

TEACHERS AND WRITER COLLABORATIVE
Pratt Center for Community Improvement
244 Vanderbilt Ave.
Brooklyn ,New York 11205

Sponsors poetry reading in schools.
Issues reports and suggestions for programs.

## III. SELECTED BIBLIOGRAPHIES

### A. GENERAL

*The Performing Arts; Problems and Prospects*, report of the Rockefeller Panel,on the future of theatre, dance and music in America. McGraw-Hill, New York, 1965. Rockefeller Brothers Fund, Inc.

*The Arts: Planning for Change*. Associated Councils of the Arts, New York, 1966. 131 pages, paperbound. A collection of articles on education and the arts, industry and the arts, arts centers, development of arts councils, management, leadership.

*The Arts: Central Element of a Good Society*. Associated Councils of the Arts, New York, 1965. 145 pages, paperbound. A collection of articles on government subsidy, labor and the arts, federal legislation, federal programs, cultural centers, audiences, and financial support of the arts.

*Performing Arts: The Economic Dilemma*, by William J. Baumol and William G. Bowen. The Twentieth Century Fund, New York, 1966. 582 pages. Study of audiences and financial problems of professional performing arts organizations in the U.S.

*The Arts Management Handbook*. Alvin H. Reiss (ed.). Law-Arts Publishers, Inc., 453 Greenwich Street, New York, New York. 1970.

### B. AESTHETIC EDUCATION

Colwell, Richard and Smith, Ralph. *An Approach to Aesthetic Education*. University of Illinois, Urbana, Illinois. Research Project June 1966-August 1970. Project Number 6-1279, Bureau of Research, Office of Education, HEW.

Rowen, Betty J. R. *An Exploration of the Uses of Rhythmic Movement to Develop Aesthetic Concepts in the Primary Grades*. Teachers College, Columbia University, New York, 1966. Unpublished Doctoral thesis supported by the Cooperative Research Program of the Office of Education, HEW. Project Number 5-8293 ED 020 770. Contains Bibliography especially valuable in general field of aesthetic education.

Schubart, Mark. *The Hunting of the Squiggle*. Lincoln Center, 1865 Broadway, New York, N.Y. 10023, 1972. A study of a Performing Arts Institution and Young People. Report and recommendations for Center. Library of Congress Catalog Card No. 71-188507.

## C. MUSIC (TRAINING FOR THE PERFORMING ARTIST FOR SCHOOL PROGRAMS AND PROGRAM IDEAS)

Fowler, Charles B., The Discovery Method, from Source Book III, Perspectives in Music Education, Music Educators National Conference, Washington, D.C., 1966, P. 232.

Watson, William E., A Guide for YOUNG AUDIENCES' Ensembles, A Training Manual. YOUNG AUDIENCES, INC., 115 East 92nd Street, New York, New York 10028. Revised Edition, Fall 1969.

Watson, William E., Ideas for Before...and After the Concert. YOUNG AUDIENCES, INC., 115 East 92nd Street, New York, New York 10028. Copyright 1968.

Is the Concert Scene Dying? Report of the 4th Annual Summer Conference (1970), Roberson Center for the Arts and Sciences, 30 Front Street, Binghamton, New York 13905. Recommendations for building programs for school audiences. Discusses the performer's role in guiding audiences in interaction programs.

Youth Music in Education. Music Educators National Conference, 1201 Sixteenth Street, NW, Washington, DC. Fall 1969. Charles B. Fowler (ed.), Foreward by Wiley L. Housewright, President MENC.
Contains articles including discussion of rock music.
Reflects reaction of students to contemporary trends.

Schools and Symphony Orchestras. A summary of Selected Youth Concert Activities, U.S. Dept. of Health, Education and Welfare, Office of Education, 1971, with Forward by Dr. Harold Arberg. Superintendent of Documents Catalog No. HE 5.233:33050. 99 p. handbook with the artist and student interaction illustrations.

## D. DANCE, THEATRE AND RELATED PERFORMING ARTS

Nahumck, Nadia Chilkovsky. A Comprehensive Graded Curriculum in Dance Training for Secondary Schools. September 1965-December 1968. University of Pennsylvania. Research Project No. 5-0244, Bureau of Research, Office of Education, HEW.
Mrs. Nahumck is Director of the Philadelphia Dance Academy, 1035 Spruce Street, Philadelphia, Pennsylvania 19107. The Academy has made this study available in a limited edition.

Special Project 52, Dramatic Arts K-6.
Bloomington Public Schools, District 271, 10025 Penn Avenue South, Bloomington, Minnesota. 1969.
A Manual for teachers designed under the leadership of John Donahue as Special Consultant. He is Director of the Minneapolis Institute of Arts Children's Theatre. The manual supplies a useful model for elementary school teaching of dramatics and body movement. (Lesson plans, lists of recordings,etc)

## E. SELECTED BIBLIOGRAPHY FOR CREATIVE DRAMA AND CHILDREN'S THEATRE

Prepared by Winifred Ward ( see Chapter 8)
The Final Report, in the supplement under Sources of Information and Bibliographies, contains the same listing as below, but with full descriptions of each book. A copy may be obtained from the author, Mrs. Nina P. Collier, Box 90, Alcalde, New Mexico 87511.

Adix, Vern. *Theatre Scenecraft*. Anchorage, Kentucky: Children's Children's Theatre Press, 1956. 309 pages.

Andrews, Gladys. *Creative Rhythmic Movement for Children.* Englewood Cliffs, New Jersey, Prentice Hall, 1954. 190 pages.

Barton, Robert, Booth, David, Buckles, Agnes, Moore, William. *Nobody in the Cast*, Longmans, Canada, Ltd. 1969. (paperback) 246 pages.

Burger, Isabel. *Creative Play Acting*. New York, A. S. Barnes and Company, 1950. Revised: Ronald Press, 1966.

Byers, Ruth. *Creating Theatre*. San Antonio, Texas. Trinity University Press, 1968. 208 pages.

Chorpenning, Charlotte B. *Twenty-One Years With Children's Theatre*. Anchorage, Kentucky, Children's Theatre Press, 1954. 112 pages.

Corey, Irene. *The Mask of Reality; An Approach to Design for Theatre*. Anchorage, Kentucky, The Anchorage Press, 1968.

Courtney, Richard. *Play, Drama and Thought*. London: the Cassell Company, 1968. The book's subtitle: *The Intellectual Background to Dramatic Education*. 288 pages.

Crosscup, Richard. *Children and Dramatics*. New York: Charles Scribner's Sons, 1966. 267 pages.

Davis, Jed, and Watkins, Mary Jane; with the collaboration of Busfield, Roger M. J., *Play Production for the Child Audience*. New York: Harper & Brothers, 1960. 408 pages.

Durland, Frances Caldwell. *Creative Dramatics for Children*. Kent, Ohio: Kent State University Press, 1952. 181 pages.

Fisher, Caroline, and Robertson, Hazel. *Children and the Theatre*. Palo Alto, California: Stanford University Press, (Rev. ed.) 1950.

Fitzgerald, Burdette. *World Tales for Creative Dramatics and Storytelling*. Englewood Cliffs, New Jersey, Prentice-Hall, 1962. 332 pages.

Haaga, Agnes, and Randles, Patricia. Supplementary Materials for Use in Creative Dramatics with Younger Children. Seattle: University of Washington Press, 1952. (Paperback.) 95 pages.

Hartley, Ruth E.; Frank, Lawrence K.; Goldenson, Robert M. Understanding Children's Play. New York: Columbia University Press, 1952. 370 pages.

Kase, C. Robert. (Ed.) Stories for Creative Acting. New York: Samuel French, 1961. 270 pages.

Kerman, Gertrude Lerner. Plays and Creative Ways With Children. New York: Irvington-on-Hudson, 1961. 283 pages.

Latshaw, George T. AJLA Children's Theatre Manual. New York, N.Y. 1966 Revision. Assoc. of Jr. Leagues of America. (Paperback) 61 pages.

McCaslin, Nellie. Creative Dramatics in the Classroom. New York: David MacKay, 1968. 165 pages.

McIntyre, Barbara. Informal Dramatics: A Language Arts Activity for the Special Pupil. Pittsburgh: Stanwix House, Inc., 1963 (Paperback) 97 pages.

Mearns, Hughes. Creative Power. New York: John Day Co., 1929; (revised), Dover Publications, 1958. (Paperback) 272 pages.

Prisk, Berneice. Stage Costume Handbook. New York: Harper and Row, 1966. (Paperback) 198 pages.

Sawyer, Ruth. The Way of the Storyteller. New York: The Viking Press, 1942. (Paperback). 356 pages.

Siks, Geraldine Brain. Creative Dramatics: An Art for Children. New York: Harper & Row, 1958. 461 pages.

Siks, Geraldine Brain (ed.). Children's Literature for Dramatization. New York: Harper & Row, 1964. 330 pages.

Siks, Geraldine Brain and Dunnington, Hazel Brain, (eds.). Children's Theatre and Creative Dramatics. Seattle: University of Washington Press, 1961. 277 pages.

Slade, Peter. Child Drama. London: The University of London Press, 1954. 378 pages.

Spolin, Viola. Improvisation for the Theater. Evanston, Illinois: Northwestern University Press, 1963. 374 pages.

Torrence, E. Paul. Guiding Creative Talent. Englewood Cliffs, New Jersey: Prentice-Hall, 1962 (fifth printing, 1964). 270 pages.

Wagner, Jearnine, and Baker, Kitty. A Place for Ideas - Our Theater. San Antonio, Texas: Trinity University Press, 1965. 208 pages.

Ward, Winifred. Playmaking with Children. New York: D. Appleton-Century-Crofts, Inc., 1947. Revised 1957. 341 pages.

Ward, Winifred. (ed.) Stories to Dramatize. Anchorage, Kentucky: The Children's Theatre Press, 1952. (4th Printing, 1969) 389 pages.

Ward, Winifred. Theatre for Children. New York: Appleton-Century, 1939. Anchorage, Kentucky: (Rev.) The Children's Theatre Press, 1952. 337 pages.

Way, Brian. Development Through Drama. London: Longmans, Ltd., 1967, 308 pages.

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## OTHER SUGGESTED TITLES

Barlin, Paul and Anne. The Art of Learning Through Movement. See Page 13.

Enters, Agna. On Mime. Wesleyan University Press, Middletown, Connecticut, 1965, with drawings by the author.
Miss Enters, whose art embraces music, dance, mime, and drama supplies us with extraordinary insight into the creative process. Her work has special importance for teachers and recounts her experiences in evolving her exquisite vignettes. This is a "must" for all who are concerned with the performing arts in education.

## F. CLASSROOM FILMS IN MUSIC, DRAMA AND DANCE recommended as Follow-Up in connection with "Live" Performing Arts Programs

Also recommended books for teachers

Films obtainable from NET Film Service, Indiana University Audio-Visual Center, Bloomington, Indiana 47401.

U.S.A. Music and Dance. A series of films. 16 mm, 30 minutes, black and white. Sale and rental. Includes the following titles:

| | |
|---|---|
| Composers: | The "American" Tradition |
| Composers: | Electronic Music |
| Dance: | Echoes of Jazz |
| | Four Pioneers |
| | Robert Joffrey Ballet |
| | New York City Ballet |
| | Anna Sokolow's "Rooms" |
| | In Search of Lovers |

The Music for Young People series. Thirteen films patterned after the YOUNG AUDIENCES interaction format. Originally prepared for television by Nina P. Collier. See Chapter 9, page , and Footnote 3. Half-hour, black and white. Rental only.

Also, lengthy list of films about music and musicians. Varying lengths, some in color.

Creative Drama: The First Steps, by Winifred Ward and Rita Criste. Produced by Northwestern University and Gilbert Altshul Productions, Inc. Northwestern University Film Library, 828 Custis St., Evanston, Illinois 60202.
29 minutes; color.
Twelve fourth-grade children are introduced to creative dramatics. Filming took place over a three month period, during which the children are first encouraged to express their own ideas, then are introduced to the concept of characterization, and finally put on a play of their own with improvised dialogue.

Improvised Drama, by Peter M. Roebeck & Co., Inc., 230 Park Ave., New York, N.Y. 10017.
30 minutes each, black and white.
An inquiry into the value of improvisation in drama teaching; scenes are spontaneous and unrehearsed.
Program I: John Hodgson leads a group of 17-year-old boys into a situation involving boasting; in the second part Dorothy Heathcote suggests a conflict situation to a group of 14-year-old boys.
Program II: Mr. Hodgson leads a group in three situations; a youth club scene involving revenge, an improvised interpretation of a problem from Romeo and Juliet, and an imaginary political dilemma in a Vietnamese village.

All That I Am, by Rita Criste and Wilma McNess. Northwestern University Film Library, 828 Custis St., Evanston, Illinois 60202. 16 reels.
A documentation of a TV experiment in Creative Education. Of special value to teachers of drama.

Ideas and Me. Produced by the Dallas Theater Center, 3636 Turtle Creek Blvd., Dallas, Texas 75219.
Represents approaches used by Paul Baker and his staff in working with children in creative drama in the Dallas community.
12 minutes; in color.

Movement in Time and Space. A BBC Production. Distributed by Peter Roebeck & Co., Inc., 230 Park Ave., New York, N. Y., 10017.
This film explores the various uses of movement in a child's discovery of the world. Children are encouraged to use movement imaginatively, to act out their fantasies in dance and drama, and to explore the possibilities of characterization.
30 minutes; black and white.

Learning Through Movement, by Paul and Anne Barlin. S-L Film Productions, 5126 Hartwick St., Los Angeles, California 90041.
A study of Creative Movement as taught by Anne Barlin in an eight month program with grades one through six. This film shows the intellectual, emotional and physical engagement of the children in a variety of creative movement experiences.
32 minutes; black and white.

The above film "Learning Through Movement" can be used with a Teacher's Manual of Movement for Student of All Ages, illustrated by 79 action photos by the same authors, and with dramatic musical accompaniment on two 7" LPs, distributed by The Ward Ritchie Press.
Book Title: The Art of Learning Through Movement.

Part G.

An Annotated List of Puppetry Books, compiled by Vivan Michael, May, 1970 has been omitted because of copyright restrictions.

## H. PARTIAL LIST OF VIDEO TAPES AND FILMS ON PUPPETRY

Partial List of Video-Tapes and Classroom teaching Films on Puppetry. These are selected from among those recommended by Herman E. London, TV and Film Consultant for the Puppeteers of America, Inc. and its Puppetry Journal. Note that these are "How-To-Do-It" films to be used as reinforcement devices to prepare students for Puppet Shows or in connection with teacher training as demonstrations. (With permission.)

### VIDEO-TAPES

LET'S MAKE PUPPETS Series.
Educational Broadcasting Corp.
Communications Division
New York State Education Department

"The Division of Communications, New York State Education Department, makes available a unique service for the educational institutions of New York State only. The series was developed by ETV Councils. Each tape has accompanying teaching guide. See listing in Catalog...."

### FILMS (16 mm)

SIMPLE PAPER-BAG PUPPETS produced by Capital Prod. Service
Distributed by NET Film Service
Indiana University
Bloomington, Indiana

10 minutes. Color.
"Presents step-by-step procedure for making a bag puppet. Shows examples of bag puppets and points out possible uses."

HOW TO MAKE A PUPPET Distributed by Bailey-Film Associates
11159 Santa Monica Boulevard
Los Angeles, California 90025

12 minutes. Color.
"A valuable 'how-to-do-it' film. It is one of the better films for classroom use."

SIMPLE HAND PUPPETS Distributed by Walt Disney Division
Buena Vista Distributors
Hollywood, California

18 minutes. Color.
"Occasionally the Disney organization is asked to undertake the distribution of a film made by an independent producer which is outstanding in technical quality and teaching value...."

PUPPETS
ACI Productions Inc.
35 West 45th Street
New York, New York 10036

15 minutes. Color.
"The film presents a variety of methods for making puppets, beginning with simple stick puppets and presenting more technically involved processes... It indicates wide range of materials...emphasizes the importance of individual inventiveness."